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BOSTON SYMPHONY FINALLY UNIONIZED AFTER 39 YEARS

Ninety Per Cent of Members Informs Trustees They Have Affiliated With American Federation of Musicians—Resent "Autocratic Attitude" of Judge Cabot and Other Directors and Eagerly Await Reply to Unionization Declaration—Declare New Condition Will Raise Present Artistic Standard of Orchestra—Other Conductors Bid for Players

BOSTON, MASS., March 1.—Whether the Boston Symphony will be a union orchestra when this appears in print it is impossible to say with authority, but today the orchestra is nearer to being a union organization than it has ever been before. When members of the orchestra began last week to negotiate with the trustees for higher salaries the question of unionization was not brought up by either party, but it was definitely made an issue when the committee representing the players sent the trustees the following letter:

"Dear Sirs:

"We, the undersigned committee beg to inform you that a large majority of the members of the Boston Symphony have formed themselves into an association to be known as the Boston Symphony Orchestra Members' Association. The members of this association have become members of the Boston Musicians' Protective Association, the latter being affiliated with the national organization known as the American Federation of Musicians.

"This action was taken after mature deliberation and full consideration of the exigencies of the situation and the decision arrived at was with the sincere conviction that thereby the members were adopting the only effectual means of remedying conditions no longer tolerable. Their welfare and, they believe, the well being of the orchestra, was being seriously threatened if such action was longer withheld. The association is convinced that the welfare of its members and those who may hereafter join the association will, by their action, be materially improved and that the high standard which the Boston Symphony has heretofore maintained will be continued and its splendid traditions preserved. The perfection of any organization depends as much upon the material condition of its members as it does upon their skill and proficiency. There can be no approach to the goal of perfection where there exists discontent and disaffection.

"The members of every symphony orchestra and every opera company orchestra in the United States have joined local musicians' protective associations, affiliated with the American Federation of Musicians. This is true also of every important musical organization and it appears that nearly every professional musician of any importance in the United States is, and has been for some time,



JULIA CLAUSSEN

© M. Klein

Distinguished Swedish Mezzo-Soprano, Who Returned Recently from a Triumphant Tour of Her Own Land. (See page 5)

a member of the American Federation of Musicians. The members of the Boston Symphony Orchestra stood aloof from this organization until they have become isolated and that isolation has served to increase the great burdens which the members have carried for a number of years.

"Because of this condition, the members have been unable to obtain summer engagements, they have been unable to join other musical organizations and their field of employment has been restricted to such an extent that they have been obliged to give up many opportunities which would have increased their earnings without in any way impairing their value as members of the orchestra.

Want High Standard

"It is needless to relate other reasons which have compelled the action which has been taken. We wish to assure the trustees and those who are interested in the welfare of the Orchestra that our course was prompted as much by a desire to maintain a high standard in the Orchestra, to encourage music as an art

in the United States as it was to improve our own condition.

"The advantages which will come to us through membership in the American Federation of Musicians will necessarily entail certain duties and obligations. We, therefore, respectfully request that contracts existing between individual members of the association and those who may hereafter become members of the association be so reformed as to enable the members to comply with the duties and obligations fixed by the by-laws of the American Federation of Musicians and the principles for which that organization stands.

"We respectfully again call your attention to a letter addressed by members of the Orchestra to you, a copy of which is hereto attached. We reiterate the statements and requests set forth in that letter."

Want High Standard

The letter just referred to reads: "We, the undersigned, members of the Boston Symphony, respectfully request

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SENATORS FAVORING CONSERVATORY HAIL MERCHANTS' ACTION

National Association of Music Merchants' Pledge of \$250,000 Warmly Endorsed by Senators Fletcher and Spencer and Representative Kahn—"Gives Us Something Tangible to Start With," Says Father of Conservatory Bill Who Commends John C. Freund for "His Effective and Constructive Work"—Fletcher Bill Carries No Appropriation

WASHINGTON, D. C., Feb. 25.—In view of the fact that a bill has been introduced in the Senate by Senator Duncan U. Fletcher, of Florida, for the establishment of a national conservatory of music—which bill is now in the hands of the Senate committee on education—some curiosity has been expressed in congressional circles here as to the plans of the National Association of Music Merchants in the use of the \$250,000 which it has pledged for the establishment of such an institution.

MUSICAL AMERICA's representative has talked with a number of members of Congress, both senators and representatives, on the subject, and finds that the action of the association is approved and commended.

Interesting and significant views on the subject were expressed by Senator Fletcher, who is the author of the bill for the establishment of a national conservatory referred to; Senator Seldon P. Spencer, of Missouri, one of the most widely-known patrons and devotees of music in the Middle West, and Representative Julius Kahn, of California, devoted friend of music. All agreed that the action of the National Association of Music Merchants was just the impetus needed to bring the matter before the country.

Said Senator Fletcher, in answer to my inquiries: "I want heartily to commend the action of the music merchants in setting apart \$250,000 for this great project. This gives us something tangible to start with, and is an evidence that the musical people are behind the enterprise. While I have not been advised as to the detailed plans for the use of the funds pledged—or, indeed, whether they are to be expended in connection with any government project along this line—but I beg to offer the suggestion, having the success of the conservatory plan in mind, that the money thus given and such additional funds as may be secured be used as an endowment (or the nucleus of an endowment) for the government-chartered institution. The bill I introduced in the Senate, and which is now in the hands of the Senate committee on education, provides for the establishment of a main conservatory with branches in various sections of the country, and also for an operating personnel for these, but does not provide a government appropriation, although it authorizes the receipt of gifts and legacies. This action of the music convention provides the

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that you give this communication your earliest and most earnest attention.

"It is a fact hardly to be gainsaid that the purchasing value of the dollar has shrunk one-half since the year 1914. A comparison of the cost of the necessities of life, food, clothing, rent, etc., in October, 1914, with the present day is convincing.

"The minimum salary paid in this orchestra in Oct., 1914, was \$1,400. If the dollar has shrunk one-half in purchasing value, the minimum salary to-day should \$2,800. As many of the members in 1914 received salaries in excess of the minimum of \$1,400, and as this present argument deals only with the question of the depreciation of the value of the dollar with relation to the necessities of life and not to the luxuries, a general increase of 100 per cent is not to be requested. But we beg leave to state that any increase less than \$1,000 would be futile and unjust.

"Accordingly, we formally request that each and every contract held or renewed by the undersigned members of this orchestra be increased by the sum of \$1,000, beginning with the season 1920-1921.

"As it is not our intention to interfere with the management of this orchestra we will quite properly leave to the trustees the devising of methods of augmenting revenue to meet this proposed increase in salaries. But we urge that no additional concerts (over and above the average of the past) be given to defray this added expense; for, inasmuch as our request for an increase of \$1,000 is solely to offset the admitted present depreciation of the value of the dollar, we believe that the expense should be borne by the public."

Declare Trustees "Autocratic"

It is possible that if the trustees' answer to this, the first request for higher salaries, had been satisfactory to the men, the union question would not have developed, but the players declare "that the attitude of the trustees is autocratic" and their replies "indefinite except for the statement that it is impossible to grant a substantial increase and that no promises of any kind to do so will be made."

It is reported that Judge Cabot offended many of the players by telling them that if they could not get along with their present salaries they had better enter a more lucrative profession.

The members of the orchestra have appointed a committee from their own number to deal with the trustees and the musicians' union, and also to furnish the public, through the press, with accurate accounts of what is going on.

As evidence that membership in the union is resolved upon, we have the statement of Carl E. Gardner, a member of the orchestra and publicity manager for the committee, that nearly ninety per cent of the men have now joined the union and have paid half the initiation fee as evidence of good faith. Mr. Gardner believes unionization means the saving of the orchestra under its present management.

"There is little to hold the men under present conditions," he explained. "The present wage is insufficient for the players, and the fact of their having been non-union men has been a preventive to their receiving outside work, union men being almost universally demanded. As a result men have left the orchestra year after year to join the union, and this year there would be a greater number leave. Under such a system it is impossible to maintain the standard to which the Boston Symphony has been raised. The constant change in the membership of the orchestra, regardless of how artistic the individual player, is a damper to proper team work, with a resultant loss of efficiency.

"Judge Cabot claimed a year ago that his only opposition to the unionization of the orchestra was that the union prohibited the bringing of men from Europe for the orchestra. That objection is void now, for the immigration laws of the country take care of this objection, since they forbid the bringing into this country of contract labor. Thus Mr. Cabot's one objection has been removed and he should now have no objection to the union."

All Violinists Join

According to the committee all the first violin section is in the union, and this includes Frederic Fradkin, the concert

master; also all the rest of the strings except six. Among the principals to join are Messrs. Heim, first trumpet, Theodorowicz, assistant concert master; Denayer, first viola; Bedetti, first cello; Laurent, first flute; Sand, first clarinet, and Kunze, first bass.

Mr. Fradkin, the concert master, gave his reason for joining the union, saying: "I have never asked the trustees of the Boston Symphony officially for anything—I have never been refused anything and am antagonistic to no one. I joined the union as a matter of principle. I have no intention of going elsewhere. I have been very happy here and personally have been fairly treated by the trustees. However, I could not sit in my chair and know that the men behind me are not getting enough salary to buy the things they need to live properly. I believe that it is to the benefit, individually and collectively, of the members of the orchestra as well as of the trustees to have the orchestra unionized. It will produce a better comradeship and morale. Conservative people believe that the unionizing of the orchestra will tend to take away from its high artistic standard. But I firmly believe that the existence of union affiliations among the members will in no way interfere with the artistic standards. It is not an antagonistic movement against the trustees. It is simply a movement for existence.

Won't Hinder Art

"The best musicians in America, exclusive of the Boston Symphony, are union musicians, and it has never been found that their union affiliations interfere with their artistic standards. In France every famous conductor belongs to the French Syndicate of Musicians. It is not possible to-day to pick up first-class musicians on every corner in Europe. Many of the most famous musicians were killed in the war and the choice is very limited. You can't take fifteen men out of the orchestra and not harm it materially. I can understand Major Higginson thirty years ago going to Europe to obtain musicians, but there is wealth of material in America now. I am sure that if we looked around seriously we'd get a high standard of choice to fill our vacant places. I think that a larger scope in obtaining material for orchestra will be possible within union circles."

A member of the orchestra committee has declared emphatically that no strike or anything of the kind is thought of and that the men wish to remain with the Boston orchestra. As to salary, they maintain that the other important American orchestras now pay more than the Boston orchestra, and that it should be possible to manage this orchestra so that the salaries might at least equal the others.

Other Cities Bid

Managers form other orchestras are said to be in Boston anxious to secure some of the Boston players. The orchestras of New York, Detroit and Syracuse are mentioned among those ready to offer the men higher salaries. In consequence of this development the orchestral committee and the executives of the local musicians' union yesterday urged the players to refuse all inducements to sever their relations with the orchestra until all possible efforts have been made and have failed. The hope of the players and of the Committee of Seven is the well known loyalty of the men to the Boston institution, together with the warning sent out by President Joseph N. Weber of the Federation, at the instance of the executives of the Boston Musicians' Protective Association, for all union musicians to keep away from Boston and especially from the symphony management, until the present difference has been adjusted.

Judge Cabot, replying a few days ago to the original request for higher salaries, read a statement from the trustees saying that "this orchestra has been maintained for thirty-nine years. It is going to continue to be maintained. This is to be done for the present through the generosity of persons making annual gifts, and ultimately through the income of money given as an endowment for the purpose of its continuance. There is no occasion for fear that this orchestra will not continue and there is no occasion on the ground of such fear for any member of the orchestra to seek a position elsewhere.

"The first point then is, that this orchestra is to be continued with its traditional standards of excellence.

"The orchestra at present is being supported by annual contributions, the total of which is twice as large as the amount paid by Major Higginson in any one of the first thirty-seven years of its existence. In other words, to support it is now costing more than double what

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money, although more than \$250,000 will be required after the projected conservatories are established.

"Inasmuch as you are asking my views of the matter, I will state that I think it much more desirable that a conservatory of music which is intended to be along national lines and of national scope should be inaugurated under government auspices and with a government-granted charter. There are many important reasons why this plan should be adopted, the chief of which is that it at once removes it from any suggestion of being a money-making, privately-controlled institution.

"According to my information, every European music conservatory has had government backing and co-operation in all respects except that of providing funds, and in several notable instances they were also endowed with government funds.

"My opinion is that a government-chartered conservatory, adequately endowed by America's musical people, organized and unorganized, would be the ideal plan, and a plan promising much greater success than any other.

"I want to take this occasion to commend the effective and constructive work of Mr. Freund, at whose suggestion the musical world is rallying behind the na-

it ever cost before. The total of salaries paid to the musicians is to-day 30 per cent greater than it was in 1914.

"In other orchestras contracts are made only from year to year. In this orchestra they may be, and usually are, made for two or three years at a time. In no orchestra has there been a greater permanence of employment for a man of proved artistic ability than in this orchestra."

He also stated the desired increase in salaries could not be given unless there was a \$4,000,000 endowment fund, which would first have to be raised. The only suggestions for immediate relief of the situation were an increase in the price of tickets and an additional season of pop concerts running for five weeks, from Labor Day until the opening of the regular concerts. The men do not favor the additional pop season for they maintain that the additional income would be only about \$75. The trustees' reply to the letter announcing the unionizing of the orchestra is now awaited. C. R.

Mason Urges Women's Clubs to Aid American Composers

An appeal for support of the Society for the Publication of American Music has been made by Daniel Gregory Mason in an article in the current number of *Arts and Decoration*. Mr. Mason suggests that if each of the Women's Music Clubs in this country would become an annual member of the association, the society could be put on a firm financial basis and its work could considerably expand.

Henri Scott Sues to Stop Film Play Which, He Says, Libels Singers

Henri Scott, the American operatic baritone, last week filed an affidavit asking the New York Supreme Court to prohibit the production of a motion picture play. Mr. Scott, in petition, says that the photo play does not strike him individually, but that inferentially "the picture hits at all the women who sing in grand opera."

Virginia Musicians Organize Two State Societies

(By Telegraph to MUSICAL AMERICA)

ROANOKE, VA., Feb. 28.—Another step forward in Virginia's musical history was taken in the organization this week of the State Music Teachers' Association and the State Federation of Music Clubs. The organization convention adjourned to-day after a brilliantly successful session attended by delegates from all over the state. G. H. B.

Benjamin Giglia, Tenor, Is Reported Engaged by Metropolitan

There has been freely discussed the report of Benjamin Giglia's engagement by the Metropolitan Opera House management for next season. This young Italian tenor is a favorite in Italy and is spoken of by Italo Montemezzi, the composer, and by Conductor Marinuzzi as an artist far above the ordinary.

tional conservatory idea, and at whose request I am receiving a great number of communications favoring the passage of the national conservatory bill and tendering me support."

Senator Spencer's View

Senator Spencer said: "That would be a splendid plan—an endowment by America's musical people backing up and sustaining a conservatory on broad lines such as is contemplated in the Fletcher bill. That was a great step in the right direction which the National Association of Music Merchants took at their convention, and I congratulate them. There is evidently some real, constructive leadership in that body."

Representative Julius Kahn, of California, musician and former member of the actors' fraternity, commended the action of the N. A. M. M. highly. He said: "If we are to have a national conservatory of music in anything like a reasonable time my opinion is that the funds must come from outside of the national treasury. The present status of our national finances is such that I seriously doubt whether an appropriation could be gotten through Congress for the project at this time. By all means, it should be a broadly-chartered national institution, with the standing of a government bureau or branch, much as is contemplated in the Fletcher bill. It would be a mistake, I think, to inaugurate it in any other way if it is to be a really national institution. Let the N. A. M. M. endow it, and let other musical organizations and individuals contribute, too—there's certainly glory enough for all."

ALFRED T. MARKS.

GOVERNMENT FORBIDS TAXING OF CRITICS

Auditoriums Levying Such Charge Do So Illegally—Reduce Tax on Subscriptions

WASHINGTON, D. C., Feb. 25.—It having been brought to the attention of the Internal Revenue Bureau here that some of the theaters and opera houses in several of the larger cities are collecting the admissions tax from critics of news papers and other publications, the following statement has been issued by the bureau, the purpose of which is to bring about a discontinuance of the practice.

"The regulation relating to the administering of the tax on admission under the revenue act of 1918 distinctly states that 'a theatrical critic of a newspaper attending to view and review the play' is not subject to the tax charge for admission. Theaters or opera houses levying such a tax on critics are doing so illegally, and are liable to prosecution. While such taxes cannot be legally received by the government, if turned in by such theaters or opera houses making this illegal charge, the amount thus received by them must nevertheless be accounted for to the government, as it is in no wise the legal property of the theater. The amount thus illegally collected is recoverable by such wrongfully charged critics from either the theater making the charge or the government.

The bureau also announces that hereafter, when tickets to amusements of all kinds are sold at a reduced price by subscription the government will expect theater managers and box office men to collect the federal tax of ten per cent only on the subscription price, instead of the full price, as has heretofore been done. It is expected that the change will save at least \$2,000,000 annually to the taxpayers throughout the country.

Heretofore it has been held that admission was at a reduced rate from the established price when a season or subscription ticket for a number of entertainments was sold at a price less than the total of prices had the tickets been sold for each entertainment separately. Thus, a subscription ticket to a series of ten performances, if sold to a subscriber at \$15, entitled him to one \$2.50 seat at each performance. Had the ticket been sold separately for such a seat at each entertainment the tax would be twenty-five cents on each, and \$2.50 for the tickets. Holding that the subscription ticket was sold at a reduced rate when sold at \$15 the tax collected was \$2.50 instead of \$1.50—which is one cent for each ten cents or fraction thereof.

A. T. M.

The Mystery of Minnie Hauk—Did She Die Eight Years Ago?

IT is not given to most of us to read our own obituaries. The best we can do as a rule in that line is to read other peoples', not to mention writing them; and for many reasons we like it better that way. But once in every so often the cables between here and Europe get a kink into them, even in peace times (we wish it well understood that the eight or nine demises of the German Crown Prince have no place in a really serious article), and then there is flashed across to uninformed America the report, essentially authenticated, of the death of some celebrity, preferably a musical one. Thus, some of us wept at the report of the death of Cosima Wagner, and some of us did not, according as we remembered Bayreuth prices and traditions tenderly or otherwise. Some of us even wrote editorials about the occurrence, and felt most awful fools when we learned months later that the aged relict of Richard the First looks forward to attending the Festival next summer as per usual.

Now comes the case of Minnie Hauk; she who created *Carmen* in London and in New York; she who as a songstress was known over two continents; she who is the Baroness von Hesse-Wartegg after her retirement from the stage in 1896 personally entertained so many Americans at her Lucerne villa. Just lately we learned that Geraldine Farrar, with characteristic generosity and open-heartedness, is busily raising funds for the relief of the formerly fêted prima-donna, who is reduced to poverty through the war, aged, half-blind, and has been a widow for a year past. Also that Miss Farrar has associated with herself on a committee Caruso, Amato, Gatti-Casazza, Walter Damrosch, Frederick C. Penfield, formerly ambassador to Vienna from the United States, and others of like prominence.

We rubbed our eyes. For the files of *MUSICAL AMERICA*, dated Nov. 23, 1912, give half a column to the death of Minnie Hauk on Nov. 16; the *New York Herald* of Nov. 20, 1912, described in detail that Mme. von Hesse-Wartegg (Mme. Hauk) had died on her sixtieth birthday, just before taking a trip to South America with the Baron, who was a distinguished traveler; and Baker's "Dictionary of Music and Musicians," not to be outdone, buried her at Munich in 1912.

Farrar to the Rescue

Something was certainly askew somewhere. But Miss Farrar's secretary, on appeal to her, explained that Miss Farrar herself "has been in personal communication" by letter with Mme. Hauk, "who is now living in Zurich, Switzerland"; and that the movement to aid the great *Carmen*'s declining years had the approval and assistance of the American Consul at Bâle. Which certainly seemed conclusive. Also emerged blushing from the canopy Rex Tillson, the New York musician, who added the interest of his clever accompaniments to the Privat-Gallino song recital at Aeolian Hall two weeks ago. Mr. Tillson described to the writer how he had frequently sung duets with Mme. Hauk in August, 1914, during the Swiss mobilization, and two years after she had been journalistically interred. At the outbreak of the war she was the tenant of a villa at Lucerne, and Mr. Tillson, who was among the many Americans waiting for the Swiss frontier to be opened, often visited and made music with the former opera star. Her voice he mentions as having been wonderful considering her advanced years. Also, doubtless, in consideration of the fact that she had been buried two years, which would naturally affect one's vocal timbre more or less.

But it isn't all funny; there is another side to the story. It may be very humorous to read one's own obituary, as Mme. Hauk must have done, for we now know that the Baron von Hesse-Wartegg, her husband, received hundreds of letters of condolence in 1912, but— It is possible to be so poor, so sad, so lonely, so handicapped by the years' heavy weights, that one might wish one died when the cable so airily reported one's death. For this is what the woman who was once called a "serious rival" to Patti wrote in a letter recently by the American Consul at Bâle, the letter which gave the first

How Newspapers, Journals and Musical Dictionaries Reported Once-Famous Diva Dead in 1912 as Result of Press Dispatches from Abroad—Instead, She Lives Alone and in Want at Lucerne, Aged, Half-Blind and Poverty-Stricken—"But Never Friendless While I Live," Says Geraldine Farrar—The American Soprano Starts Fund

intimation to some of her compatriots that she was still alive, and in what plight:

"Had I not sold my diamonds, I might be at the starvation point. . .

here in Lucerne. . . Oh, to find help to get me over this awful crisis in my sad helplessness, a great deal owing to my affliction in not being able to see to help myself! Alas, there seems no way

That cry will not go unanswered. Americans are not slow to pay their debts, and they do not forget their own. There are those who still remember the joy Minnie Hauk's art gave to them: there are those who, never having heard her, yet feel how much Americans owe the woman that held the torch of our art so high as *Carmen* that not even the great Italian Lucca or the Frenchwoman Galli-Marie could dim its light. And there are those who remember her generosity and her hospitality to her own countrypeople. Already there has been response (and we are sure there will be more) to the splendid appeal sent out some days ago by the youngest American *Carmen* for aid to the oldest:

"It is my privilege to bring to your



Minnie Hauk-Wartegg

Minnie Hauk (the Baroness von Hesse-Wartegg), once celebrated as an operatic prima donna soprano and the first famous *Carmen* in America, died on November 16 in Munich, where she was spending the winter with her husband. She retired from the stage about twenty-five years ago and has since spent much of her time in travel.

Minnie Hauk was a native American, born in New York on November 16, 1852, of a German father and an American mother. She made her first public appearance as a child in New Orleans in 1865 and three years later took a position as a New Orleans choir

How "Musical America," in Its Issue of Nov. 23, 1912, Reported the Death of Minnie Hauk

FRIENDS HERE MOURN DEATH OF MME. HAUK

News of the death of Mme. Minnie Hauk (Baroness von Hesse-Wartegg) in Munich on Saturday, when she was about to join her husband on a voyage to South America, was a severe blow yesterday to the many friends in this country of the prima donna who created the rôle of *Carmen* in New York.

Following her last appearance in opera, in 1896, Baroness von Hesse-Wartegg retired to the Villa Tribachen, on the shore of Lake Lucerne.

Photographic Reproduction of a Clipping in the New York "Herald" of Nov. 20, 1912, Recording Mme. Hauk's Death

It is hard to think of my past career and of all I did for the needy, singing everywhere for benevolent concerts and entertaining hundreds here—and to find myself now in my need without a friend

out of this chaos in my life. . . I have only a short time to live, and I pray daily to be taken away from this world so sad for me—for I am more unhappy than words can express."

GALLO RETURNS FROM COAST

San Carlo Impresario Now Working on Manhattan Opera Projects

Fortune Gallo, the impresario and the owner of the San Carlo Grand Opera Company and the Gallo English Company, returned last week from Los Angeles to take up the Manhattan Opera House reconstruction, and the new scheme for its interior decoration which is being prepared by a group of artists which includes John Wenger, the distinguished artist of the Capitol, Rialto and Rialto Theaters.

Mr. Gallo reports a tremendous success for opera on the road and a con-

sistently steady demand for the better class of English, French and Italian grand and light opera throughout the country, particularly in the Middle West and in the great Northwest of America and Canada.

Capacity audiences were met everywhere and return engagements invariably booked or requested before leaving the outlying towns. San Francisco and Los Angeles extended their engagements of the San Carlo Opera Company, and the residents of Portland, Oregon, presented Fortune Gallo with an illuminated address and a gold loving cup in commemoration of his pioneer work in taking grand opera to audiences unable to come to New York or Chicago to hear it.

In conclusion, Mr. Gallo said: "I shall start at once to work out the many

details of the great Hammerstein Memorial Association and the permanent foundation which it will set up for the advancement of music in America given by and for Americans. After a brief stay in New York I shall rejoin my San Carlo Opera Company on the road. Then I go to Italy for a little rest and to obtain new stars for the grand opening of the Manhattan Opera House as a permanent home for grand and light opera.

"I shall endeavor to continue the work planned by the late Oscar Hammerstein whose ten-year veto by the Metropolitan expires in April of this year. In this work I shall have the co-operation and partnership of Mrs. Oscar Hammerstein under our new agreement, which is also of ten years' duration."

Hauk, Minnie, b. New York, Nov. 16, 1852; d. Munich, Nov. 16, 1912. Dramatic soprano; pupil of A. Errani in New York; début in Brooklyn, Oct. 13, 1866, as Amina (*Somnambula*) with emphatic success sang and . . .

Facsimile of Reference in "Baker's Biographical Dictionary of Musicians," Published by G. Schirmer in 1919. It Places the Prima Donna's Death on Record



Portrait of Minnie Hauk Taken at the Time When She Created "Carmen" in New York

kind attention the pitiful condition of an American songstress whose triumphs still must stir beautiful memories in the hearts of many of my present-day listeners.

"Minnie Hauk, partially blind, old and destitute, though not friendless if I can help it, is in urgent need of immediate assistance. Will you contribute something toward alleviating the misery of a once glorious name? Myself a fortunate and happy American singer, I plead on behalf of our countrywoman, whose needs must excite the greatest compassion.

"With warmest thanks to you all for your interest. GERALDINE FARRAR."

Surely, surely, Minnie Hauk will not be left alone, poor, old, half-blind, to wish that the cables had told the truth in 1912! CLARE PEELER

Fugate River in his last poem 1916 mention her as still living near Lucerne

Première of Erlanger's "Aphrodite" Dispiriting Event Chicago Opera Forces Close Their New York Season

French Opera a Vehicle for Mary Garden, Who is Pictorially Superb as "Chrysis"—Sensational Advance Interest in Work Ungratified at Production—Music Barren of Ideas—"Gioconda" and "Aïda" Among Other Offerings of Final Week

AFTER several years of bootless promises (or threats?) Camille Erlanger's "Aphrodite" was at last heard for the first time in this country at the Lexington Theater, Friday evening of last week, when the Chicago company so far departed from the letter of their bond as to present in New York a work still unrevealed in their home port. Perhaps prudence dictated the departure. Chicago is a community of sensitive virtue and chaste susceptibilities. It shied at "L'Heure Espagnole," lately, and just how it might react to a generous exhibition of Alexandrian debauchery of the vintage of 57 B. C. could hardly be foretold. So the company exercised the better part of valor and reserved the show for the sinful congregations of Gotham, who have been initiated into the Aphrodisian mysteries, anyhow, by means of the spectacular but unoffending affair at the Century Theater. At that the operatic "Aphrodite" was disinfected last week by the elimination of the scene which furnishes the only motive for the denouement—the appearance of the courtesan Chrysis on the lighthouse of Alexandria, arrayed in the splendor only of a sacred hair comb and a stolen pearl necklace.

Mary Garden was, of course, the reason for the performance, and as it proved, its sole excuse. Apparently great importance was attached to the affair, for the price of seats went up to \$10, plus war tax, and dark whispers floated hither and yon that the opera had been reserved for the last night but one of the season out of considerations of safety and the moral scruples of the municipal gendarmerie. These precautions had the desired effect. The house was packed and expectant of fleshly doings. Shortly after 11 the throng trailed out on Lexington Avenue with futile thoughts of the things that could better have been done with the eleven precious dollars gone beyond recall.

"Aphrodite" is called a "musical drama in four acts and five scenes." In its original shape it has five acts and six scenes, but, in addition to the scene of Chrysis's nudity, the act in the temple of Aphrodite, with the murder of the priestess Towni and the rape of the comb, was dropped on this occasion. Louis de Gramont, in his libretto, followed the sensational tale of Pierre Louys much more faithfully than have perpetrators of the Century Theater production. This tale is sufficiently familiar here (even if the ordinary bookshop does not purvey it) to relieve the commentator of any need for present description. Miss Garden created the part of Chrysis in 1906, but the opera, for all the vicarious réclame supplied by the romance of Louys, never became popular.

A Futile Score

Erlanger is a wealthy person, and in common with several others of his worldly status writes poverty-stricken music. The score of "Aphrodite" has at all times been recognized as the most negligible feature of the opera. It is, in effect, the sublimation of nothingness, the apotheosis of insignificance, the idealization of villainous futility. It is destitute of a solitary vestige of an idea and so entirely intangible that its dissection is beyond possibility. The listening ear, after few minutes of twiddling chromatics and empty fifths, loses consciousness of anything more definite than a vague orchestral mauling, now noisy, now mesmerizingly dull, over which the singing voices yawp ugly and horribly unvoiced scraps of phrases.

The production bore evidences of hasty preparation. The tameness and monotony of the transactions were relieved only when a choreographic orgy was unloosed at the banquet in the house of Bacchis. Writhing arms and legs, and half-clothed bodies filled the gaze, while behind a veil that half concealed and half revealed, various intimate ceremonies were sug-

gested. Some expected less, some more. At all events, it was about the only moment of the evening when opera glasses were called into requisition. But the spectacle was innocent of artistic device or pictorial design. The crucifixion of the slave, blood-curdling to read, was utterly ineffective as represented.

Miss Garden looked superb, and postured with even more than her inimitable plastic grace and unmatched expressiveness. But beyond pictorial charm there was little to the impersonation. The fault lay not with her. How be dramatically and musically interpretative when there is nothing to interpret? Still, she has never appeared more beautiful or molded her attitudes with a surer sense of linear loveliness. Edward Johnson, miscast in the graceless part of the infatuated sculptor, Demetrios, was unconvincing and much handicapped by the ill-written, cross-grained vocal part. The other rôles are too secondary to demand individual notice. Cyrena Van Gordon was Bacchis, Evelyn Herbert Myrto, Irene Pavloska Rhodis, Edmond Warnery Timon, Edouard Cotreuil the Jailer. The mountings were mediocre. Louis Hasselmans conducted the hopeless score energetically. H. F. P.

Repeat "Traviata"

For the second time in the stay of the Chicago Opera Association, "La Traviata" was sung with Melita Galli-Curci as Violetta. To the huge audience which gathered to hear Mme. Galli-Curci sing with her usual ease the *fioretta* plaints of Verdi's heroine the evening was a memorable one, as Mme. Galli-Curci was quite at her best, even in the matter of pitch. Unlike her earlier appearance in the rôle this season, Mme. Galli-Curci had, to support her, the work of Carlo Galeffi, as the father. Considering that Mr. Galeffi's first appearance in the rôle years ago at the Metropolitan caused him to sink for some years into operatic oblivion, the occasion had much of interest. If Mr. Galeffi's work lacked a finished smoothness, it made up for much in the effectiveness of his style and the depth and power of his vocal resources. Tito Schipa, as Germont, *Fils*, did some admirable singing, although his acting lacked distinction. Others in the cast were Philine Falco, Defrere, Oliviero, Trevisan and Nicolay. Mr. D'Angelis conducted. F. G.

"Rigoletto" Repeated

The roof of the Lexington must have trembled at the farewell performance of "Rigoletto," with Ruffo, Schipa, and Lipkowska singing respectively *Rigoletto*, *The Duke*, and *Gilda*. On the whole, the occasion was worthy nearly of roof-high encomiums, if only because Mr. Ruffo repeated his most remarkable characterization of the name rôle. Mr. Schipa represented a fluent-voiced young Duke, and Mme. Lipkowska, replacing Mme. Galli-Curci, sang unevenly, but was most appealingly, youthfully beautiful and acted well. Mr. Marinuzzi conducted with brilliancy and with subtle beauty. C. P.

"La Gioconda"

In spite of an admirable cast, the performance of Ponchielli's "Gioconda" on the evening of Feb. 25; was rather heavy-footed. This may have been due to the overlong intermissions, forty minutes after Act I. and a total of an hour and a half for the whole opera.

Miss Raisa in the name-part, which she assumed for the first time in New York, did not sing or act with her usual authority until the final scene which, however, she delivered gloriously, the "Suicidio!" being a magnificent piece of singing. Miss Van Gordon made a regal Laura but did not distinguish herself vocally until the final trio. The duet in the second act was, however, a fine bit of ensemble, her voice blending well with Miss Raisa's. Mr. Dolci's *Enzo* was, vocally, the most satisfying piece of work, of the entire cast. His "Cielo e Mar" was really superb and the rest of his singing admirably sustained. Mr. Rimini as Barnaba was lacking in the subtle equality the part requires but he sang well

throughout. Mr. Lazzari was an excellent and dignified *Alvise* and Miss Claesens a more or less stereotyped *Cieca*. The small rôles were acceptably filled by Messrs. Nicolay, Oliviero, Defrere and Cantor.

Mr. Marinuzzi's reading of the score did not seem on the plane of his "L'Amore" and "Norma." The chorus and sometimes the orchestra as well, was allowed too free a hand in the matter of climax, of which they took strident advantage. The ballet was unusually good and was the recipient of the most prolonged applause of the ensuing.

J. A. H.

"Aïda" Ends Engagement

The five weeks' engagement of the Chicago Opera Association closed Saturday night, the theater being packed to the doors for the farewell performance of "Aïda." The side aisles, as well as the spaces about the rail, were jammed with studees, and the enthusiasm which

greeted Rosa Raisa, who sang the title rôle, was almost that of a Ruffo night. It was a rousing good-bye.

The enthusiasm for the contrary, Rosa Raisa was not in her best voice. Her upper tones often were far from free. Some of these suggested difficulty in production, others lacked musical quality. The faults of individual tones could not, however, keep her from being a glorious voice. She presented a noble *Aïda*, portraying the character with more restraint, perhaps, than has always been true of her delineation of the rôle. The most thoroughly satisfying singing of the performance was that of Cyrena Van Gordon, as *Amneris*. She appeared to better advantage, both vocally and histrionically, than in any other rôle she has assumed during the Chicago company's Lexington engagement.

Dolci was the *Rhadames*. Much of his singing was admirable, some distinctly the reverse. His upper tones were particularly ringing. It was to be regretted that whenever he sought to sing *mezzo-voce* or *pianissimo* he relaxed his tone so as to lose all singing quality. Rimini was impressive as *Amonasro* in spite of his unsteady tone. A sincere artist, always striving to give his best, physically prepossessing, and given a voice which might have been as beautiful as it is big, it is a pity that his vocal method, or lack of it, has persistently handicapped him. Cotreuil as the *King* and Lazzari as the *Priest* were adequate. De Angelis conducted, sometimes with an excess of volume, sometimes in a see-saw with the singers. O. T.

LEADING STARS NOT TO DESERT CHICAGO FORCES NEXT YEAR

Galli-Curci, Garden, Raisa and Other Singers Will Remain With the Company—Marinuzzi Will Conduct Own Opera Next Season—Lexington Theater To Be Used Again—Prokofieff's "Love for Three Oranges" Will be Produced—Business Comptroller Herbert M. Johnson Discloses Some Plans

ON the eve of the departure of the Chicago Opera forces from New York at the conclusion of the notable five weeks' engagement at the Lexington, Herbert M. Johnson, Business Comptroller of the organization and its acting chief since the death of Cleofonte Campanini, laid a number of wraiths and revealed some interesting details of next year's plans.

In answer to questions put to him by a representative of MUSICAL AMERICA regarding the flood of rumors in circulation, Mr. Johnson said, in substance:

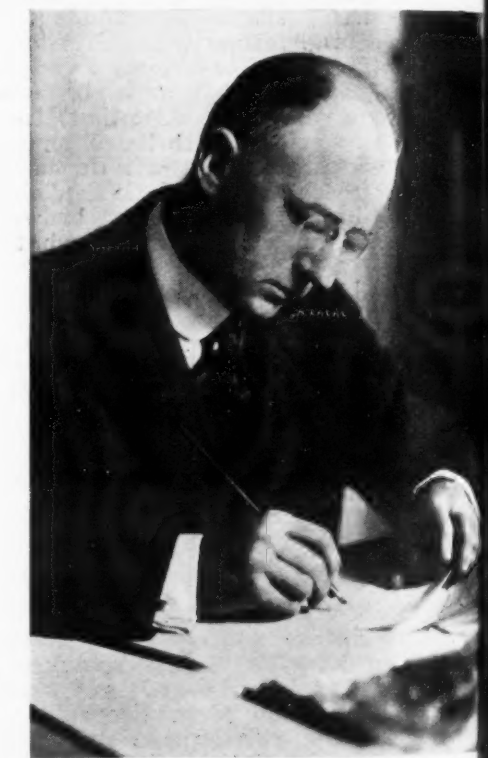
The Association plans to return to the Lexington Theater in New York next season. Rumors that the Capitol Theater or the Manhattan Opera House will be used, instead, have no basis. The stage of the Capitol, the magnificent new motion picture theater, the center of the latest rumor, is regarded as too small for opera.

Gino Marinuzzi, the young Italian conductor whom New York has acclaimed, will be with the company again next year. He will supervise and conduct the first production in North America of his own opera, "Jacquerie," which already has been sung in South America and in Rome.

Among the operatic novelties for next season will be the Prokofieff "Love for Three Oranges," originally intended for this season. It positively will be given, probably early in the season. Rumors that it was not produced this year because it was too difficult were, in large measure, true. The orchestration was not delivered until the season was well advanced and it was decided that more time would have to be devoted to the work than could be given it in the remaining weeks. Settings and costumes and all other adjuncts are now ready for the production.

The scenery, by Boris Anisfeld, was described as the most stunning which that artist has yet achieved.

Amelita Galli-Curci and Rosa Raisa are already under contract to sing next season with the Chicago company. Although Mary Garden is not now under



Herbert M. Johnson, Business Comptroller of the Chicago Opera Association.

contract for next year, it is taken for granted that she will be with the company if she is in America. It is probable that both Titta Ruffo and Carlo Galeffi, the sensational baritones, will be with the company again.

No announcement can be expected until May as to a new general manager to succeed Campanini. It will come after a series of directors' meetings to follow the conclusion of the tour on which the Chicago company enters on leaving New York, going first to Boston, then Pittsburgh, Detroit, Cincinnati and Cleveland, closing in Cleveland on March 27.

Consideration of a general manager purposely is being avoided until the meetings. No slate has been made. Rumors that Marinuzzi and Johnson together will direct the destinies of the company next season are founded on surmise. They have no more basis, yet, than numerous other rumors naming various other men as probable successors of Campanini.

Until the new manager is announced plans for next year will go ahead with Mr. Johnson at the administrative head and with Mr. Marinuzzi as chief conductor.

Statements that the New York engagement resulted in a deficit of \$30,000 week, or \$150,000 in all, are declared an absurdity. "In spite of influence and the storm that tied up surface transactions were higher than expected, though less than hoped," it was stated.

Little Gloria Caruso in Gleeful Mood at Her First Interview

(This is the first interview given for publication by two-months' old Miss Gloria Caruso, and approved by Mr. and Mrs. Enrico Caruso. It was granted to a New York music critic.)

By PIERRE V. R. KEY

MISS GLORIA CARUSO received me this afternoon in her boudoir, dressed in immaculate white, and in high good humor. She waved her arms generally in the direction of several chairs, which left me the privilege of selection. Mrs. Caruso sat near her daughter—who was two months old on Feb. 18—while beside his wife's chair stood Enrico Caruso, with no thought of opera in his mind. Nurse Hayes protected the left flank. Miss Caruso, as completely in command of the situation as any general on a battlefield, appeared unconscious of the authority she wielded. During my presentation, however, she gave me careful attention. Her dark eyes, so very like her mother's, held my gaze in several unblinking seconds. As she tilted back her head I caught a resemblance in miniature in her mouth and nose to those of her father. Then she surveyed me deliberately as though intent upon fixing in her mind for future reference the identity of the newspaperman to whom she had consented to grant her first interview for publication. Having apparently satisfied herself that I might be trusted to quote her accurately Miss Caruso waved her arms—I previously stated—in the frankest possible invitation to make myself comfortable.

No Professional Inclinations

"When I asked your father about you a few days ago," I began, "he said he thought you might become a soprano. He attributed that to your—pardon me—large mouth. How do you feel in the matter?"

"Hub-be-jub-aaaajub!" cried Miss Gloria, pounding at her legs with her chubby fists.

"I didn't quite understand," I remarked, "would you please repeat what I said?"

"H-a-a-ah!" crowed Miss Gloria, her face wreathed with a smile.

"Yes, of course," I conceded. I hoped she wasn't laughing at me. "You say you haven't decided whether you will sing, even if you have a soprano voice?"

"Whe-a-whe-awhe-a-eee!" interrupted tiny hostess. I paused and raised my pencil. Apparently I was making a note of something she preferred should be put into print.

"Oh! you say you have no intention of following a professional career?"

"Feh-weh-weh!" gurgled Miss Gloria in a tone of seeming approval. She caught her white skirt and shook it triumphantly. Feminine superiority was evident in her laughing eyes. She looked at her mother and said something in a language I did not comprehend, then nodded gleefully at her father. Nurse Hayes must have interpreted the remark, for she nodded in knowing fashion. It seemed wise to introduce another subject.

Untroubled Over H. C. L.

"What," I ventured, "are your ideas of the high cost of living?"

Miss Caruso stared at me for several seconds. At length her small face reddened and she glanced casually about her boudoir with the indifference of one who is bored that such a question should be put to one in her affluent circumstances. I realized instantly my mistake, and undertook to explain; but all while Miss Gloria's eyes were engaged in a scrutiny of objects in the big room, which is only one of the fifteen comprising her parents' New York hotel. I took her attitude as a courteous refusal that I discuss other more pertinent matters than the cost of living.

"I presume you will be leaving the country as early in the spring as it is possible. Country life is rather better for the folk."

"Al-de-al-de-al!" declared Miss Caruso, her face lighting up as her father's so often does. I seemed to have chanced upon an agreeable subject.

"The grass and trees and flowers, and the air, really are much better than the city and the dust we have in New York."

"Ga-rummp!" pronounced my hostess emphatically.

"And the birds and squirrels," I suggested.

A Proud Papa Is Caruso on His Birthday Anniversary



Photo from World Wide Photos

FOR weeks the king of tenors resisted the prayers and entreaties of the camera men. At last he capitulated and here is the first picture of Enrico Caruso with Mrs. Caruso and their baby daughter, Gloria, who was born last December. The picture was taken on Feb. 25, the tenor's forty-seventh birthday. So active was little Gloria that the photographers were obliged to expose eight plates before a satisfactory picture was obtained.

Miss Caruso nodded her head in evident affirmation.

"You will perhaps be sailing for Italy? You have several estates near Florence."

Miss Caruso Is Cautious

For the fraction of a second it seemed that the dark eyes of my interviewee sought her father's. Was I mistaken, or did she seek some signal as to whether he wished his plans made known? Evidently she received some silent message, for she turned her face toward me with a cherubic expression.

"Who-ooo!" she gurgled in non-committal fashion, digging one tiny fist into her right eye.

Mrs. Caruso glanced at Mr. Caruso—and they smiled.

"I think," remarked Mrs. Caruso, "that Gloria will have a level little head." "Undoubtedly," confirmed the tenor.

"Ga-arrr!" exclaimed Miss Caruso, almost rebukingly. I wondered if she were resenting her parents interfering in an interview which we had agreed was to be exclusively hers. "Ga-arrr!" cried Miss Gloria once more, and pounded at the air with her hands.

"I suppose it is rather early to discuss presidential possibilities?"

From the violence of Miss Caruso's objections the question provided its own answer.

"But toys—?"

"Ha-aa-aaa!" chortled the young miss gleefully. Whereupon she gathered up an imaginary armful as though eager for the days when she might be old enough to play with them. Nor could I thereafter lead her into further discussion.

So, as a reporter eventually must, I put on my coat, took up my hat and stick and went away to write this interview.

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Julia Claussen Returns From Triumphant Tour of Native Land

JULIA CLAUSSEN, the Swedish mezzo-soprano, who has just returned to the United States after revisiting her native land for the first time in five years, has an enviable record of musical achievement. Now a member of the Metropolitan Opera Company, she sang for five years with the Chicago Opera Association; has sung at the Covent Garden Opera House in London, the Royal Opera House at Stockholm, and the Théâtre Champs Elysées in Paris. In the concert field her experience has been not less diverse. Here she has appeared with the Minneapolis, Chicago, St. Louis and New York Philharmonic Orchestras, as well as with the New York Symphony Society. She was especially applauded for her singing

in English (with the St. Louis organization) of the "Liebestod" and "Brünnhilde's Immolation."

Forty concert and twenty operatic appearances fell to Mme. Claussen's lot in her Scandinavian tour, and two medals especially testified the appreciation of her work in exalted quarters. The King of Sweden himself presented the singer with the "Literis Artibus" medal, which has only twice before been given to singers, the recipients having been Adelina Patti and Christine Nilsson. Also Mme. Claussen received the Jenny Lind medal.

New York may expect a treat when Mme. Claussen gives her recital at Aeolian Hall, on March 18, for which date she has prepared a most interesting program of novel Scandinavian songs.

Hempel Makes Airplane Flight to Keep Texas Concert Date

AUSTIN, TEX., Feb. 29.—In order to keep a concert date here, Frieda Hempel made an airplane flight from Fort Worth, a distance of 200 miles. Following the landing Miss Hempel announced that she couldn't depend on the train service, and as she hates to disappoint any audiences, she decided to engage two airplanes, one for Coenraad V. Bos, her accompanist, and the other for herself. "The trip was wonderful," was the prima donna's verdict. "We stopped for lunch in Waco and made the trip in less than four hours with excellent pilots. I intended to fly to Heaven, but had to come down on account of the concert." Miss Hempel sang in Austin under the auspices of the Amateur Choral

Club. On March 1 she will give a recital in New Orleans under the auspices of the Philharmonic Society. W. B. Kahn, the prima donna's husband, was on the way to New Orleans to meet his wife when the news of her flight across Texas reached him.

Goritz Quits America

Otto Goritz, with Mrs. Goritz and their two daughters sailed from New York on the *Mongolia* last Saturday for Hamburg. It is understood that he will sing in Germany. It is not known if the former baritone of the Metropolitan who was ousted during the war and who later organized a German operetta company in New York will ever return to America. Tamaki Miura, the Japanese soprano, was a passenger on the *Savoie*.

MISS SCHNITZER'S PLAN

Pianist Will Make Two Months' Concert Tour in Europe

Germaine Schnitzer, the distinguished pianist, will sail for Europe on April 3 for a two months' concert tour. Her farewell recital, the third in this season's series, will take place in Aeolian Hall, March 20.

Early in February Mme. Schnitzer was heard in joint recital with Reinald Werrenrath in the third of the quality series of concerts in Memorial Hall, Columbus, Ohio. There was an audience of very large size and both Mme. Schnitzer and Mr. Werrenrath were heartily applauded for their artistic work in a program of much interest and variety. Both artists added to the printed program.

Hofmann Conquers Omaha

OMAHA, NEB., Feb. 27.—The Tuesday Musical Club met a strong demand in presenting Josef Hofmann in recital. He played to a capacity house, the stage, even, being filled to its last inch. Mr. Hofmann's recital was one of the most satisfying ever heard here. From his highly intellectual presentation of the "Waldstein" Sonata to his own ultra modern "East and West" he was in excellent form. A generous number of encores was added. E. L. W.

BROOKLYN, N. Y.—The February At Home and Musicales of the Brooklyn Music School Settlement was given Feb. 29. After a short program by students of the school, Mr. Diaz sang two groups of songs.

Otto H. Kahn, chairman of the Metropolitan board of directors was scheduled to sail for England on Wednesday.

Second Performance of "Parsifal" Shows a Distinct Gain Over the First

Livening of Tempo and Other Factors Place Saturday's Production on Higher Plane—"Samson et Delilah," "Tre Re," "Rigoletto" are Among the Repetitions of Week

"PARSIFAL" became a repertoire opera last Saturday afternoon. Eventually, when the remaining Wagner works have been reinstated, it will probably revert to its former and proper estate as a ceremonial for special occasions. For the time being, however, subscribers want to satisfy their Wagnerian appetite and, as "Parsifal" offers the only means to this end, it would be ungracious to cavil at the inclusion of the festival play in the round of ordinary performances. Certainly no picked gathering could have maintained a more reverent attitude than Saturday's. The great throng was extraordinarily punctilious in observing the amenities peculiar to this work, and as hardly a hand was raised in an attempt at misplaced applause after the scenes in the Grail temple, no hissing or other unseemly remonstrances were necessary. But the artists had their ovation after the second act, and Mr. Bodanzky encountered his when he appeared to begin each of the three.

The performance showed a very considerable gain over the first. Mr. Bodanzky, to begin with, livened his tempi in a manner to end the opera at about 5.30—a gain of almost half an hour. Further, he vitalized the orchestra, greatly to the benefit of Wagner's sublime score, and while his "Parsifal" is no more than ever an ideal one in grandeur and spiritual illumination the reading last Saturday much surpassed that of the preceding week for breadth and distinction. Surer of themselves, the singers engaged in the interpretation, enacted their rôles with a growing freedom and authority that resulted in more firmly drawn characterizations and less constraint of vocalism. Thereby was also gained, to some degree, an atmosphere totally lacking at the first performance. A few more repetitions will, as predicted, mend matters still further.

They will not, however, alter the objections advanced against the new scenery and its disregard of Wagner's purposes, or reconcile the listener to the misfits and ungainliness of Mr. Krehbiel's translation. With an improvement in enunciation, its defects project themselves the more flagrantly. Through a little revision much might be amended in the way of faulty accenting and awkward construction. Is such revision contemplated or is Mr. Krehbiel's English deemed suitable beyond tampering? As for the omission of the moving panorama, that can certainly not be convincingly explained away by the pleas thus far adopted to that end. To maintain that the scenery did not operate properly in 1882 and that Berlin and Vienna have discarded it is only to beg the question and side-step the issue. Mr. Urban's conception of *Klingsor's* garden is so patent an enormity that its change next season is already promised.

Mme. Matzenauer's *Kundry*, Mr. Whitehill's *Amfortas*, Mr. Rothier's *Gurnemanz*, and Mr. Didur's *Klingsor* showed a heightened degree of assurance in dramatic denotement and greater beauty of vocalism. The *Parsifal* of Mr. Harrold remains a surprisingly fine feat. The *Flowermaidens* sang with far less than their previous acidity of tone but the Grail brotherhood and the choir invisible were still occasionally recalcitrant of intonation. Who was the bungler who spoiled the climax of the first act by a mistimed illumination of *Amfortas* and the Grail? H. F. P.

"Cleopatra's Night" Again

Henry Hadley's new opera "Cleopatra's Night" had its third performance at the Metropolitan on Monday evening, Feb. 23, its fifth performance all told, as it had been given once in Philadelphia and once in Brooklyn. This time it was given after Leoni's "L'Oracolo." It interested the audience considerably and there was much applause for the singers, when they came before the curtain. Mme. Alda was in exceptionally fine voice and sang her music with alluring vocal quality, her upper tones ringing true and brilliant. After her aria "I Love You" in the first act she had rounds of hearty applause.

Morgan Kingston sang the rôle of *Meiamoun* for the first time in New York, although he had sung it in the Brooklyn and Philadelphia performances. He brought to it a fine artistic sincerity and delivered the music with rich tone and dramatic accent, an admirable personation of the character. Marie Tiffany as *Iras* and Jeanne Gordon as *Mardion* made the opening scene attractive, while Messrs. Picco and d'Angelo did their small rôles capably. Rosina Galli's solo dance in the second act was charming, as was that of Miss Rudolph and Mr. Bonfiglio. Mr. Papi conducted.

Mr. Hadley's music has both merits and faults. It is spontaneous and it lacks intensity in places where it ought to have it. His instrumentation has a fine color, a richness and a plasticity that is of genuine distinction and he treats a dramatic situation with the real instinct of a composer of music for the stage. The two weak spots of the score are the aria for *Cleopatra* "I Love You" in Act I and the chorus in A Flat Major toward the close of the same act. Both suffer from a melodic easiness that is undistinguished, and which no amount of ingenious orchestration can raise to the level of the best music in the work.

The little Leoni opera was thrilling, as it always is. And it is interesting to note that it carries itself to success each time, in spite of the fact that its music is unimportant, that its atmosphere is Italian and not Chinese, as it ought to be; and that the level of inspiration in it is low. Still Mr. Leoni knew how to treat his libretto; he knew that he had a story that would go straight to the audience and grip it, and he wrote just enough music to float his story. A failure would have surely been made had this swiftly-moving little story gotten into the hands of a finer composer, one who would have written music that would have taken the attention of the hearers from the plot. Mr. Scotti as *Chim-Fen* was again thrice admirable and the feeling of the audience toward his memorable characterization of the loathsome opium-den keeper was indicated in the ovation which greeted him, when he came before the curtain at the close of the opera with Mr. Didur. The latter stood aside, giving Mr. Scotti the front of the stage and applauding him. But even then that great artist, Antonio Scotti did not take a curtain alone. He is too great to forget his associates.

Miss Easton sang *Ah-Yoe* beautifully. Mr. Harrold was a magnificent *Win-San-Duy* vocally and histrionically. Mr. Didur a splendid *Win-Shee* and Cecil Arden an excellent *Hua-Quee*, making her second appearance in the rôle and singing it delightfully. Mr. D'Angelo as *Hoo-Tsin* sang badly, nor did his acting of the rôle, formerly finely done by Mr. Rossi, outdistance his singing of it on this occasion. In Mr. Moranzoni's hands the latter part of the opera went more smoothly than the first. A. W. K.

"Zaza" Again

A capacity audience and many rows of standees saw Geraldine Farrar repeat her triumphant success as *Zaza* at the Metropolitan on Feb. 25. Continuous curtain calls and applause bore testimony to Miss Farrar's fine achievement in the interpretation of this healthier and more turbulent sister of *Violetta*. Honors were distributed widely to the other members of the cast, the first night interpreters of this novelty, who included Pasquale Amato, Giulio Crimi, Kathleen Howard, Minnie Egner, Cecil Arden, Jeanne Gordon and Millo Picco. Mr. Moranzoni conducted. F. R. G.

"Tre Re"

Italo Montemezzi's occupied Director Gatti-Casazza's box to hear a spirited performance of his opera, "L'Amore Tre Re," at the Metropolitan on Saturday evening. A wildly enthusiastic audience gave the composer a real ovation when he stepped before the curtain between Acts 2 and 3. There were at least a dozen recalls for Montemezzi himself and as many more for the members of the cast, Miss Muzio and Messrs. Didur, Martinelli and Picco. The presence of the composer must have given added zest

to the singers, for they carried the Benelli tragedy to great emotional heights by virtue of their intense portrayals and lavish outpourings of song. Rarely have either Martinelli or Muzio sung more beautifully, and the *Archibaldo* of Didur is an impersonation difficult to duplicate. Moranzoni contributed to the electricity in the atmosphere with his evident affectionate reading of the score. Following a matinee "Parsifal" to a big house it was a banner day for the Metropolitan. H. B.

"Rigoletto"

"Rigoletto" was given at the Metropolitan on Friday evening before the usual crowded house. As in previous performances this season, Charles Hackett was *The Duke*; De Luca, *Rigoletto* and Barrientos, *Gilda*. Mardones sang the rôle of *Sparafucile* and added distinction to the part by reason of his gorgeous, resonant voice. The characterization was hardly more blood-thirsty than that of de Segura, who sang the part at a Saturday matinee recently.

"Samson and Delilah"

"Samson and Delilah" was given with a familiar cast, headed by Caruso and Matzenauer, on Thursday evening. Both Caruso and Mme. Matzenauer were in fine fettle. Among the other noteworthy events of the performance was the eloquent singing of Clarence Whitehill, and the appealing art of Mardones Wolff brought out the beauties of the score in full flower. A. H.

New Scenic Settings for "Parsifal" from Mr. Gatti-Casazza's Viewpoint

By GIULIO GATTI-CASAZZA

AS the abandonment of the moving panorama in the first and third acts of our new production of "Parsifal" has occasioned so much comment pro and con, it may not be out of place for me to assure your readers that the suppression was due neither to caprice nor to a disregard of Wagnerian traditions. On the contrary it is due to logical considerations.

What was Wagner's purpose in employing a moving panorama? His idea was to give the impression to the spectator that *Parsifal* and *Gurnemanz* were walking through the forest all the way to the interior of the Temple of the Grail.

To realize the fact plastically, Wagner, in co-operation with the famous theatrical machinist Brandt, conceived plans for an ingenious panorama unfolding itself in the direction opposite to that taken by *Gurnemanz* and *Parsifal*. The scheme worked out splendidly on the mechanical and pictorial sides, but as an illusion it was a failure. The fact is that when the rehearsals at Bayreuth began the panorama had hardly begun to move when it was seen that the two singing actors had to retire to the wings. This sudden disappearance of *Parsifal* and *Gurnemanz* always occurred both at Bayreuth and at the Metropolitan. Now I ask you what use is there in having a moving panorama if one of the most important elements of the illusion sought to be produced immediately vanishes?

Several new modifications of and new experiments with the mechanism were tried after Wagner's death, but in spite of all efforts no satisfactory result ever was reached. However, as it was a question of an effect sought by Wagner himself and as he was very set in his ideas, never being willing to yield, the moving panorama remained in the stage setting at Bayreuth, which was copied faithfully by Heinrich Conried for the Metropolitan.

Nevertheless, it is a fact that when "Parsifal," after its escape from its prison in Bayreuth, appeared in various other European theaters, not one of these theaters thought of reproducing the moving panorama—not even the most orthodox theaters of Berlin and of Vienna where I saw "Parsifal" given without the panorama.

Furthermore, I never have understood the reason for the peculiar attraction which the panoramic effect had for Wagner, considering that the idea was not the creation of his own imagination. Some years before "Parsifal" had its première at Bayreuth—that is, in 1882—I recall having seen ballets produced with moving panoramas, behind actors who remained in position. I also remember having myself owned a little theater of marionettes which had a very nice moving scenic panorama from the operation of which I derived much childish amusement.

Now, I say, when one hopes to realize a certain effect and instead makes a failure for it, for my part I think that the best thing to do is to get rid of it and rather seek an effect more rational even if it be less ambitious. So much for the moving panorama!

The Klingsor Garden

Now for our new Klingsor Garden, regarding which there also has been more or less comment. Frankly, I recognize the fact that many of these criticisms have been justified—so much so that I may tell you that next season the Garden will be changed.

But you must not forget that there are great difficulties to overcome. A who have been at Bayreuth will remember perfectly that the famous garden was studied and restudied by the painter Loukowski, who worked under the immediate supervision of Wagner himself and who painted every bit of the scenery with his own hands. But Loukowski only succeeded in composing and producing a garden which is the most baroque—of the worst taste imaginable—the ever has been seen on theatrical stages.

To present a scenic garden with tropical vegetation which at the same time has a fascinating and poetic atmosphere is something veritably difficult! As the new scene of the Temple of the Holy Grail, for which everyone has nothing but praise, it certainly is a masterpiece, and Mr. Urban, alone from the fact of having imagined and realized it, deserves absolution from having the other case committed an artistic sin.

You want an example? Here is one the greatest. It is historic and appertains to "Parsifal." In July, 1882, Bayreuth, at the rehearsals of "Parsifal," it was observed that the unfolding of the panorama in the first act required twice as much time as the music which was intended to accompany it. The same was the case with the panorama in the third act.

Now it was not possible to reduce the panorama to the proportions demanded nor was it possible to cut out the panorama in the first act, as it was too intimately associated with the execution.

As a remedy Wagner made the orchestra repeat portions of the score and tarried the tempi sufficiently to allow unfolding of the panorama to be completed, thus sacrificing the musical to visual effect.

On the other hand, the moving panorama in the third act was omitted from the orchestral part, which did not itself to repeats, accompanying the final of *Titurel*, was that season formed with the curtains closed.

Finally, with regard to the new production of "Parsifal" at the Metropolitan, the management, while it recognizes that there are defects which will be cured, nevertheless is conscious of having achieved a most important result in an opera house where the works of Wagner had been sung from time immemorial in the German language by the best German artists, it has succeeded in giving a performance in every respect most praiseworthy and in many respects even perfect, in the English language and with a company composed of heterogeneous elements, in part entirely unfamiliar with the Wagnerian style. It has succeeded in obtaining especially in the scene of the Temple musical atmosphere such as rarely I been able to produce on the stage.

This latter observation I should not have made were it not also the expression of opinion on the part of a many intelligent persons who attended our "Parsifal" the other day and spontaneously thought it their duty to come and tell me.



Dear MUSICAL AMERICA:

The production of Wagner's "Parsifal" in English brings to the forefront the whole question as to whether English is a singing language, which some have contested, and also as to whether or not all operas, as well as songs, should be sung in English in this country, as operas and songs are always given in French in France, in Italian in Italy.

Your critics have discussed the musical side of the performance and the libretto by Mr. Krehbiel. They seem unanimous that on the whole the performance was meritorious, though there were places where the machinery for the singing of Wagner seemed to be a little rusty, though no doubt that will disappear in time. The critics also appear to have taken exception to some of the scenery.

That Clarence Whitehill as Amfortas would give a fine, dignified performance, that his diction would be almost impeccable, that Mme. Matzenauer as Kundry would also shine, and that Orville Harold as Parsifal would make a memorable success, and that Harold's diction, as well as Mme. Matzenauer's, would be notably clear and efficient, were to be expected. That the pronunciation of some of the others, especially the foreigners, would be more or less doubtful and unable to get over the footlights, was also to be expected.

And therein lies one of the difficulties of giving opera always in the English language, namely, the inability of so many of the foreign artists to speak English, a language foreign to them. Hence, as we know, is almost a marvel in this regard. I remember a recital he gave some years ago, where his English was really more distinct than his Italian.

The trouble, however, lies not so much in the foreign artists being unable to sing English, but in the fact that the action of nearly all artists, whether American, English or foreign, is so instinctive that not one word in ten is understood, so that it really does not matter in what language they sing. For all the audience knows, they may be singing in French, Italian, English, Chinese, or even a new language.

And this indistinctness of diction goes beyond the operatic world. You will find it in the musical comedies. You will find it on the dramatic stage. It really begins to look as if not only our singers but our actors had lost the power of intelligently presenting the words they sing or speak.

Having been told that the production of "Monsieur Beaucaire" (founded on both Tarkington's well-known story), at the New Amsterdam, was worth going to hear, and especially the music of André Messager, I went. The star of the performance was our old friend Marion Green, long renowned in concert and oratorio. He had the name part, sang finely and acted with rare charm and power. The rôle is sympathetic and poetic. Now the curious part of it is that he was about the only American in the entire company, all the rest of them being English, including the ladies. And not going too far to say that not ten

per cent of anything they sang or spoke, with one or two exceptions, got to the audience.

I found the same trouble at the Belmont Theater the other night, when I saw that masterpiece by Jacinto Benavente, the noted Spanish author of "La Malquerida" or "The Passion Flower," presented by a company of which Miss Nance O'Neil is the star. This wondrous tragedy, a masterpiece, was badly handicapped by the indistinct diction of the actors and actresses, though there were one or two exceptions who deserve to be mentioned, particularly Charles Waldron, who had the rôle of Tio Eusebio. He almost alone was true to type. One could hear every word he said. Up to about the middle of the play, Miss O'Neil rushed her words to such an extent that it was very difficult to follow her. Her acting was also somewhat cold and stilted.

These two performances illustrate another point to which I am glad to have an opportunity to refer, namely, the deadening effect of what is called "runs." Now in the French and German theaters and light opera houses they do not have runs. One night there is a comedy, another night there is a tragedy, another night there is a light opera or a farce or two, though one piece may be given perhaps twice a week. But there is no such fashion of continuous performance, the effect of which upon the performers is deadening.

Under the influence of the run which is now in progress at the New Amsterdam, the company there, with, as I said, one or two exceptions, gave a performance which is perfunctory and almost lifeless. They move about like a lot of automations. They talk like them and they act like them. Can you imagine what it must be, even with a different audience, for an actor or singer, to go through the same rôle, night after night, after night? It must be awful.

If the box office were alone to be consulted I presume Gatti could put "Zaza" on for a run, though perhaps La Geraldine, if the proposition were made, would kick even higher than she does when she knocks the wine glass out of the hands of the composer with a rear high kick, à la Savatte.

By the bye, the most vigorous performance in "Beaucaire" is that of Oscar Lifshy, the conductor. To see his hair fly you would think he was working against a Kansas cyclone! He wasn't. He was conducting a Pacifist convention.

Apropos of the production of "Parsifal," a number of people have wondered why Mr. Gatti-Casazza did not use for the production in English the libretto of the distinguished English critic and literateur, Ernest Newman. Why did he order a fresh libretto to be prepared by Mr. Krehbiel?

It seems to me that Gatti's action in the matter was not only gracious and considerate, but exceedingly shrewd. It gave him an opportunity to pay tribute to a noted critic and writer, the "Dean of the critics," as he likes to be called. Then no doubt Gatti realized that whatever the merits of the libretto might be, all the Dean's confreres would become howling dervishes of frenzied praise of the libretto, in their notices, which would also carry weight.

Competent judges, however, seem agreed that only about one-third of Mr. Krehbiel's work was worthy, the other two-thirds, if not more, being by no means up to the mark, certainly not up to the mark of the Newman libretto. This is to be regretted. Had Mr. Krehbiel really made a libretto as good as the one he made for the "Impresario," when the American Singers gave that charming operetta at the Lyceum Theater some seasons ago, it would have been a big card for those who advocate singing things in English, and also for those who advocate the recognition of our own writers, composers, musicians and artists. But, alas-a-day, Krehbiel seems to have fallen down.

Hence these tears, and they are not "crocodile," dear Mr. Henderson.

However, if Henry did not come up to concert pitch with his libretto of "Parsifal," he has not lost his vigor when it comes to a little bit of vituperative writing, for recently he delivered himself in the Tribune as follows, with regard to Mme. Farrar's performance of "Zaza": "Opera," wrote Krehbiel, "means drudgery, compromise with ideals and intellectual stagnation, and never so much as now when the tendency in the lyric theater, wrought by the decay in the art of song and the degradation of public taste, is toward invitation to the eye and licentiousness in subject rather than toward an appeal to the higher

faculties of the mind and emotions. The downward trend seems to be irresistible and the longer it continues the more rapid and powerful it will become.

"The poison has been injected into the repertory of the Metropolitan Opera House, where in respect of a display of vulgar animalism Miss Farrar has revealed at least a willingness to meet Miss Garden upon what had been an undisputed field for more than a decade and to strive to outdo her. By the side of this pandering to prurient appetites has been placed an effort to lift pictures over performance, to substitute decoration for drama, show for song, upholstery for uplift, integument for intelligence, trappings for taste, meretriciousness for merit. Under such circumstances it is not to be wondered at that musicians of high aim should long for enfranchisement from what they look upon as a slavery to which opera condemns them and whose fetters singers, directors and the public have combined to make heavier and more galling from year to year. They see no release save in a reform of the repertory, and to such a reform they see an obstacle in the degradation of popular taste which managers must follow if they wish to continue opera on its feet."

Lovely! isn't it?
I wonder how opera-goers relish the constant reference to their "degraded taste"!

Writing of the recognition of our own composers and musicians reminds me that I have received a communication from Kathryn Lee, a well known concert singer, who complains with regard to the indifference of the critics to the work of American composers and artists. It seems that some little while ago Miss Lee determined to give an all-American concert here in New York City, and so interested Mr. Raoul Biels, a Frenchman now resident in New York, and a manager of standing and experience. Miss Lee said the idea developed as a result of attending the recitals of other singers, which showed that the American composer was getting a raw deal from the singers, inasmuch as it seems that no singer could spend enough time upon his or her group of American songs even to memorize the words, let alone to get the proper interpretation of the song.

Miss Lee states, with truth, that every serious composer, foreign or otherwise, has a message for the public, and if one is willing to work and dig for weeks to get the spiritual significance of the works of a foreign composer, one should, in all justice, give the same consideration to the works of a composer who is an American and who is using the very rich and capable English language to convey his meaning. Very few singers are such linguists that the foreign synonyms can possibly be as rich as those of their own language. If that be the case, why the end of a program with an ostentatious notebook of words for their contribution of American works?

With this idea in mind, Miss Lee commenced to examine the works of our American composers and so discovered a rich and hopeful list of American songs. Thus was the idea of an all-American concert formed. The time seemed propitious, and so she and her manager went to work. In sending out the advance notices of the concert, special emphasis was laid upon the fact that the projectors did not try to coddle the American composer, because he did not need it, but that he ought to have a chance in his own land to compete under fair conditions with those of other lands, who are always well received here. As everyone knows, in European countries native talent is invariably accorded a generous and fair hearing. Artists will carefully study new works, and the public is always ready to hear the first rendition of such works, while the critics attend such performances fair-mindedly and with a serious desire to be instrumental in furthering the art of their nation.

In preparing for the concert, Miss Lee says, the composers co-operated with them to a notable extent. So far as the advance work was concerned, it was absolutely ignored by the New York press, in spite of liberal advertising in the various papers. Nor were the critics, with one or two exceptions, present at the concert, which most of them absolutely ignored, although the audience that was present was enthusiastic in its approval.

Now here is a good case, which illustrates the truth of the statement made sometime ago by Joseph N. Weber, the president of the National Federation of Musicians, with 100,000 members, who said at the second annual meeting of the Musical Alliance:

"Our music critics, and notably those in New York, are on the whole capable. But they are not constructive in their

MUSICAL AMERICA'S :: GALLERY OF :: CELEBRITIES No. 212



Jules Falk, the Gifted Violinist, Who Has Travelled the Length and Breadth of America, Season After Season

work. And they certainly do not give the recognition that they should to the meritorious work of our own singers and players."

However, light is beginning to shine. I say this for the reason that I recently read in an article in the New York Tribune, presumably written by Mr. Vernon, the following:

"Miss Mabel Garrison's recital at Carnegie Hall yesterday afternoon was a rare exhibition of flawless singing. In fact, it is difficult to understand why so admirable an artist is permitted to be absent from the Metropolitan Opera House for any part of the season. Here is a case where an American singer puts to shame many a madame, señor and señorita from foreign shores."

The same critic also spoke very favorably of the young tenor, Theo Karle, and stated that he has a voice of unlimited possibilities, though he does not do it full justice as yet. The critic says, too, that Karle's voice has a genuine, beautiful quality. He also credits Mr. Karle with an ingratiating personality and a certain interpretative kinship with John McCormack, in his sincerity and ability to humanize songs. He praises his diction.

Many favorable reports have come to me of this young American tenor, who has a future before him. But like many young aspirants for fame, he has yet much to learn.

If you did not see the ballet "Boudour" by Felix Borowski, the Chicago music critic and musician, you missed the greatest and most voluptuous display of the "altogether," as it was called in the Tribby times, that I remember on any stage. And I will not except the "Frivolities" and all of that ilk. However, it was very artistic.

As for Mr. Borowski's music, while the critics were so gracious as to approve of it, in a measure, I do not think any of them did it justice. Had Mr. Borowski been a foreigner coming to this country with this music, he would have been acclaimed as a composer of conspicuous ability and power.

In the ballet Andreas Pavley, who had the principal male rôle, gave an extraordinary exhibition of grace, ability and dramatic force. Huneker described him as "a union of muscularity, sheathed in a feline scabbard." They do say that Jim eats pages of the dictionary every night before going to bed.

Finck says, in the Evening Post, that Borowski is a wonderfully versatile man, like some others of the distinguished tribe of American musical critics.

"What would Chicago do," asks Finck, "without Borowski? He is critic, president of the Chicago Musical College, conductor, lecturer, and composer of about 70 works, long and short."

Somebody writes to ask me whether Maggie Teyte is English or French. Let me say that I believe this pretty and talented little singer was born in England, but she has been so much in Paris that she is almost a Parisian. Her real

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

name was Tate, but she changed it to Teyte because in England, you know, they pronounce Tate—Teyte, just as they pronounce Cholmondeley—Chumley, while Beauchamp is pronounced Beecham. Many of the old Norman names are pronounced differently from what they are spelt by the English. But that is so very English.

Miss Teyte is said to be one of the great Jean de Reszke's best pupils. I am in doubt as to what rôle she made her first success in, but Finck tells us that she made her Parisian début as *Mélisande* in Debussy's opera, and created the name part in Massenet's "Cendrillon" in this country. I have a vague idea that Mary Garden appeared as *Prince Charming* in "Cendrillon" at the Metropolitan, with the Chicago Company, but that the rôle did not particularly suit her.

So successful were Mary Garden's eight recitals under her new manager, Charles L. Wagner, that I understand calls have come from all over the country, so that "Our Mary" may possibly give up opera next season and devote herself entirely to the concert stage. As her popularity is unquestioned, there is no doubt a comprehensive concert tour would be an artistic as well as financial success.

By the bye, here's a little story which will show you the lady's good nature. It appears that after Evelyn Herbert had made a very successful début in Chicago, with the Chicago Opera Company, as *Mimi* in "Bohème," the young débutante lost her head and said to Hubbard, the music critic of the Chicago *Tribune*:

"I am going to sacrifice my voice to my art, like Mary Garden."

"Our Mary," when she heard of it, laughed till she cried, and exclaimed:

"Poor little devil! After a time she may wake up, come to her senses, and be somebody."

The Chicago Opera Company's season at the Lexington was an unquestioned success. Whether the receipts were able to take care of the enormous expense involved is doubtful. Still, the patronage was greater this year than ever before.

Rosa Raisa was an undoubted hit and drawing card, though the big drawing card seems to have been Titta Ruffo. The surprise of the season was that the Galli-Curci houses were not sold out, as they were last season. This is curious, for the reason that Mme. Galli-Curci sang this season a great deal better than she did last. In certain of her rôles, notably in "Don Pasquale," she was charming and sang beautifully. But the craze seems to have abated. The only one night when the house was sold out when she sang was when she appeared in "Rigoletto" with Ruffo and Schipa. Then they had to call out the police and turn away thousands.

The claque during the season was very much in evidence, and on that "Rigoletto" night the claque working for Ruffo—which, by the bye, was wholly unnecessary—and the claque working for Schipa, almost came to blows. When the one claque applauded, the other tried to hiss it down, and vice versa. I suppose some of the artists will keep up the old idea that the claque can help them. But some of them are getting wiser. And one of those who is wiser is Mary Garden. She never has any claque in the house. She may buy a seat for her father or a few of her intimate friends, but that's all. Evidently she is confident, and with reason, of the attitude of her public.

Writing of Ruffo reminds me that he seems to have won some of the critics completely, among them Huneke, who is enthusiastic particularly with regard to the great baritone's *Hamlet*. I notice that Huneke states that Ruffo's *Hamlet* is more robust than contemplative. So was Tomasso Salvini's interpretation, as was that of his son, Alessandro.

You may remember that in my interview with Ruffo before he left last season he reminded us that it was not fair to view his performance of *Hamlet* from the standpoint of Shakespeare's play, as represented by English and American actors. What we have to do is to remember that in opera the artist is bound by the libretto and the situations presented there, and consequently criticism should not be as to whether the artist reached the standpoint of the performances on the dramatic stage, but as to whether he fulfilled the requirements of the opera, which, as you know, includes a

drinking song, which is not in Shakespeare's play.

Let me not forget to say that all the critics were delighted with Florence Macbeth's *Ophelia*, as they also were with Cyrena Van Gordon's *Gertrude*.

People are beginning to ask, what has become of the Juilliard fund? You may remember that the late Mr. A. D. Juilliard, one of the directors of the Metropolitan Opera Company, left a fund variously estimated at from five to twenty millions, to advance the cause of music in whatever way his trustees might select, though he made some particular requests in regard to the matter.

If I am rightly informed, no single step has yet been taken. It is whispered that Mr. Juilliard's nephew, Frederick Juilliard, one of the trustees, is by no means in sympathy with the purpose of his uncle's generous legacy. Another of the trustees is the well known banker Sabin, a man of standing and high reputation.

It is to be hoped that the late Mr. Juilliard's munificent purpose may not be allowed to go by default. I understand the income from the fund is a thousand dollars a day. It may be well to remind the trustees that as the matter received nation-wide publicity, they will be held to account by public opinion.

Without including the receipts of John McCormack's farewell concert at the Hippodrome last Sunday, his managers say that he raised for Uncle Sam's war chest considerably over half a million of dollars. His greatest audience was in the Civic Auditorium in San Francisco in March, 1918, when he sang to 12,000 people. Besides raising this vast sum for Uncle Sam, he brought in \$25,000 for the Catholic Big Brothers.

While he is raising money for others, John is also raising a good deal of money for himself and his managers, so everybody is happy. He is probably to-day the world's greatest drawing card. Adding his concert receipts to his receipts from his records for the Victor Company, I believe they will be found to exceed the colossal income of our friend Enrico Caruso, who has just celebrated his 47th birthday, which gave opportunity to all the daily papers to show the world-renowned tenor with his wife and the new baby.

Would you believe it, Maurice Maeterlinck, author of the "Blue Bird," is to write a book about the American people! He will not be the first foreigner who, traveling through the country in a Pullman car, decided to write a book about us. However, he has already given us some indication of the character of the work that he proposes to dump upon us, by telling a reporter recently, in Detroit, that what struck him most forcibly in this country was the great noise. He also referred to the volubility and loud voices of the New Yorkers at their dinner tables, and that he had noticed a distinct change for the better as he traveled West. This is rather rough on Otto Kahn, the Vanderbilts, and others, who entertained him.

He also informs us that he had expected to find a more distinct American type in this country, but that the people are more like Europeans in their habits and manners. He found the New Yorkers lacking in civilization in many respects. He referred to the belief in Europe that American cities and towns are ugly, that is, compared with the European cities. He found this true, in the East—true, till he got to Cleveland. He liked the little towns in the Middle West, which he thought compared with the Belgian and French towns in picturesque.

However, there is hope for Maeterlinck, for he is already beginning to acquire slang. In speaking of jazz music, he said:

"It is vulgar, it rasps my nerves, it gets my goat."

Maeterlinck is supposed now to be under the particular chaperonage of Henry Russell, formerly of the Boston Opera Company. Now Henry is a diplomat, and it seems to me should keep a sharper rein on Maeterlinck's tongue. In fact, when the typical American reporter appears, it might be well if Henry either gagged Maeterlinck or chloroformed him.

I told you that Henry was a diplomat. You'd think so, if you had read his interview in the New York *World*. When he was asked by the reporter whether there was any truth in the cablegram from Paris forecasting a reconciliation between Maeterlinck and his former wife, Georgette Leblanc, Russell said:

"There is nothing new in this. They are the best of friends. I do not think there is any intention of Georgette's go-

ing to live in the Maeterlinck house for the present, though I do not think anybody would mind if she did. She has lived there, of course, since Maeterlinck's marriage. Why shouldn't she? She and Mme. Maeterlinck are the best of friends. People, in my opinion, place entirely too much emphasis on ceremonies with rings and on other conventions that have nothing to do with the inner lives of people."

"Of course," continued Henry, "the public insists on having its own way with regard to Maeterlinck's marriage, without the least regard for any possible preference that he himself may have. Because Georgette has certain intellectual qualities which they regard as fitting in a wife for Maeterlinck, they have always insisted upon regarding her as Mme. Maeterlinck."

So here we have Henry's code of morals. Perhaps, under the circumstances, it might be well if, instead of suggesting that Henry gag or chloroform Maeterlinck, it would be wiser if Maeterlinck gagged or chloroformed Henry, so as to keep him out of trouble.

When a certain Prince Dumkopfsky, or whatever his name is, who is said to represent certain Polish factions in this country, endeavored to discredit what your editor had said in an interview in an evening paper regarding the possibility of Paderewski coming back to the concert stage, it probably did not enter his head that possibly Mr. Paderewski might have something to say on the subject, himself.

It seems that a newspaper man in Berne, Switzerland, in response to some inquiries, was told by Paderewski that he hoped to devote the rest of his life to composing music, and that he thought that his political mission was finished.

At the same time, the manager of Paderewski's ranch at Paso Robles, in California, states that Paderewski has been so impoverished that his American ranches are all that is left to keep him from being actually in want, and that he will probably come to this country and live here.

It is known that offers have been made by various managers to Mr. Paderewski to come on at least a farewell tour of this country. But you know how conscientious Paderewski is, and that, however poor he might be to-day, mere money would never tempt him to exploit his great reputation, unless he felt himself that he was in the finest possible condition and could do himself justice.

It cannot be too often repeated that Paderewski's resignation as premier of Poland was forced upon him, not because, being a musician, he could not measure up to the position, but because of the dirty, contemptible squabbles among the various factions that are now fighting for control of the new Polish Republic, and which long ago disgusted all those whose sympathies for the Poles had been aroused, through their sufferings in the war and before that at the hands of Russia in the olden days of czarism.

Certain recent happenings tend to knock out the materialists who tell you that this life is all there is, that there is nothing to look forward to, that we are born, live and die, and that there's the beginning and the end of it.

Writing about Poland reminds me that that country has produced a six-year-old chess marvel, who recently played twenty-two games simultaneously with as many of Berlin's experts. The child won fourteen of the games. Now if you can explain this on any theory of hereditary influence, I would like you to do it.

At the very time this was happening, a boy was discovered in Philadelphia eight years of age, who may rival the famous Sidis boy, son of the celebrated professor at Harvard. He is a prodigy in mathematics.

Meanwhile, in London, Permela Blanco, a child of 12, has exhibited some pictures which have amazed the art critics and led them to compare her work with that of the great Botticelli. And with her comes into the limelight an English poetess aged fourteen, whose verses are so fine that she was invited to recite some of her work at the residence of the British Prime Minister.

But perhaps the most extraordinary case is that which seems to reach the limit, namely, that when an exhibition recently of drawings of children was held in London, a notable study was discovered among them, which had been made by an infant not much more than twelve months old.

To cap the climax, a factory boy of fourteen has just had a 10,000 word story accepted by a London publisher, who says that it is going to make a great sensation.

Let us not forget that Josef Hofmann was a virtuoso at eight!

Hamlet said:

"There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

"Amen" to this, says

Your

MEPHISTO.

Harold Morris Plays Own Sonata

Another musicale in his winter's series was given by Harold Morris, the pianist-composer, in his New York studio, Feb. 22. An outstanding feature was his own sonata in B flat minor. This work was just published a month ago, and the first edition has been exhausted. The second edition is now on the press.

Other numbers played charmingly by Mr. Morris included the Rameau-Godowsky "Tambourin," Bach-Busoni's Toccata and Fugue, Weber-Godowsky "Perpetuum Mobile," two preludes by Chopin, Chopin-Liszt "Maiden's Wish" Chopin's Etude in C Sharp Minor, and Schumann's Etudes Symphonique.

The New Symphony Orchestra will be one year old on March 7.

The early London season of opera in English began on Feb. 24, under Sir. Thomas Beecham's conductorship. The repertoire is to consist largely of the works of Wagner and Mozart.

OLIVER DENTON



"This pianist's most valuable asset is his command of tone. He has an extended range of dynamics, from a most delicate pianissimo to a thundering fortissimo."—W. J. Henderson in N. Y. Sun.

"His reading had the seriousness, the elevation, the passion, the tenderness, the delicacy that the music demands of the performer."—Pitts Sanborn in N. Y. Globe.

"Mr. Denton is a pianist who combines a healthy appreciation of the emotional with a fine display of power. It is a consummation devoutly to be appreciated."—Grena Bennett in N. Y. American.

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LOUDON CHARLTON
Carnegie Hall New York

CANTON WELCOMES FOUR GUEST ARTISTS

Seidel and McCormack Give Recitals—J. H. Rogers Presents His Own Works

CANTON, OHIO, Feb. 21.—Toscha Seidel appeared here as the last number of the People's Musical Course before two different audiences. Canton has never given signs of more appreciation to any violinist than to the youthful Seidel, for his marvelous technique and tonal shading. Harry Kaufman was his accompanist.

John McCormack appeared here recently under the management of the Musical Arts Society, formed last season by two young men of Canton, who have been instrumental in bringing to Canton some of the higher class musical attractions. This was McCormack's second appearance here and he was accorded the same applause as at his first concert. To please his hearers, he responded heartily with encores. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider was accompanist.

At a pre-lenten concert in St. Peter's Catholic Church, under the auspices of Rev. A. B. Stuber, James H. Rogers of Cleveland, prominent composer and critic, gave a recital, assisted by the choir and director, John W. Stoner. Mr. Rogers's numbers were all of an impressive character. The choir also sang one of Mr. Rogers's compositions, "O! How Amiable Are Thy Dwellings," accompanied by Gladys Miller, organist.

Jan Rubini, a Swedish violinist of considerable ability, gave a matinee recital to some of Canton's music lovers. He was accompanied by Salvatore Santaella.

R. L. M.

AT EDUCATIONAL ALLIANCE

Excellent Recitals Given There in Last Fortnight by Many Artists

At the Educational Alliance some excellent recitals have been given during the last two weeks. On Sunday, Feb. 8, there was a joint recital by Mme. Roza Kamels-Harris, violinist, and Gertrude Graves, soprano, both artists earning enthusiastic applause for their offerings. Mrs. George Harris assisted at the piano efficiently. On Wednesday, Feb. 11, the Elshuco Trio gave a remarkable program, and on Sunday, Feb. 14, the Letz Quartet, with Leo Levy at the piano, provided another chamber music concert of real worth.

Ruth Percy, contralto, gave a successful recital on Wednesday, Feb. 18. Her program was an interesting one, composed of old Italian, French, English and Hebrew songs and the famous aria from "Samson et Dalila." Her pianistic skill was revealed in her playing of her own accompaniments.

S. M.

Golf, One of Nellie Melba's Winter Diversions at Cannes



Photo by International

LIKE less gifted mortals, Nellie Melba likes a game of golf when time permits. The picture shows the renowned diva on the links at Cannes, the fashionable Riviera resort.

Four Appearances by Ralph Leopold

Ralph Leopold, the pianist, played at the De Witt Clinton auditorium Sunday evening, Feb. 15, as soloist with the Army Symphony Band. This was the fifth concert of the band, which is connected with the Eastern Department of the United States Army. Mr. Leopold gave six numbers on the program, including numbers by Chopin, Amani,

Olsen and Grainger. He repeated the program on Monday evening, the 16th, at the Commercial High School Auditorium, Brooklyn, N. Y., and on both occasions had decided success. On Thursday Mr. Leopold played at a morning musicale at the Waldorf-Astoria before the Harlem Philharmonic Society. Monday afternoon of this week Mr. Leopold gave his second Æolian Hall recital of the season.

HEIFETZ ACCLAIMED BY SAN FRANCISCO

Throngs at His Five Recitals—San Carlo Opera Forces Continue Success

SAN FRANCISCO, CAL., Feb. 16.—The four concerts given by Jascha Heifetz proved the sensation of the season. Each appearance was greeted with capacity houses, while the last one on last Sunday afternoon exceeded all the others in enthusiasm. Manager Oppenheimer has arranged for a return engagement next Sunday.

The San Carlo Opera Company closed the second week of its engagement on Saturday evening. A feature of the week was the singing of *Aida* by Maude Fay, a San Francisco artist who has made an enviable reputation abroad. Her popularity was evidenced by an enthusiastic reception and many floral gifts. She received five curtain calls after her aria, "Ritorna Vincitor." Marcella Craft repeated her success of the first week, while Queena Mario has established herself popularly in the rôles of *Lucia*, *Gilda* and *Violetta*. Salazar, Ballester and the other men singers have won new honors in the rôles assigned to them, while orchestra and chorus, under the direction of Gaetano Merola, have done splendid work.

The concerts of the San Francisco Symphony, in E Minor, and "Voyevode," noons, were marked by the excellent playing of the Saint-Saëns B Minor Concerto for violin by Louis Persinger. The other numbers were the Fourth Brahms Symphony, in E Minor, and "Voyevode," by Tchaikovsky, both of which were given with the usual polish attained by Alfred Hertz and his splendid players.

Lincoln Day was celebrated by a concert at the Auditorium with John Hand, tenor, and Florence East, contralto, as the soloists, both scoring an instant success. Uda Waldrop and La Var Jensen accompanied the singers. Festyn Davis led the big municipal chorus, accompanied by the band conducted by Jean Shanis. Edwin H. Lemare gave his 144th recital on the Exposition organ last Sunday evening, with a program of exceptional interest. The Rically String Quartet played three acceptable numbers.

E. M. B.

Dambois Gives Unique Recital in Kansas City

KANSAS CITY, Mo., Feb. 20.—Maurice Dambois gave a 'cello recital at the Shubert Theater on Feb. 17 in which he played his own accompaniments on the Duo-Art. This unique concert was warmly received by a large audience.

Solon Robinson, artist-pupil of Mrs. Carl Busch, gave a piano recital at the Grand Avenue Temple, Feb. 19. P. W.

"Who is CECILIA LLOYD"? is a question frequently asked in musical circles in New York these days, in fact a dozen singers have asked me the question, not suspecting that I am writing these stories about her each week. The reply is, that she is a soprano from Kansas, who had a lot of early struggles and overcame them, a desire to learn to sing that has been gratified, and New York will hear her soon.

W. C. D.



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 Repeated Songs - Five.
 Encores - Six.

LINES FROM THE NEW YORK DAILIES

NEW YORK EVENING MAIL:

"The bravos that began resounding through Carnegie last night after Karle's second number proved that the Westerner had something New York liked. Gifted voice, rare beauty, unusual elasticity, genial, eloquent manner."

NEW YORK TRIBUNE:

"The genuinely beautiful quality of his voice asserted itself. Karle also has an ingratiating personality and a certain interpretative kinship with ---- in his sincerity and ability to humanize songs."

NEW YORK TIMES:

"Theo Karle, widely known, popular in West, late hero in 'Wayfarer,' at Carnegie Hall last night. Beautiful voice, perfect diction."

NEW YORK AMERICAN:

"Theo Karle, excellent tenor. A wonderful program disclosed exceptional voice. Great intelligence and taste."

NEW YORK WORLD:

"Karle splendid lyric. Excellent diction and phrasing a great asset."

NEW YORK SUN:

"Voice of fine quality and great range."

NEW YORK EVENING TELEGRAM:

"Excellent voice, appealing timbre and fine quality."

PAST CRITICISMS.

"Mr. Karle is, in my humble opinion, the greatest American tenor of to-day." - HERMAN DEVRIES, critic of the Chicago American, formerly baritone at the Metropolitan, Covent Garden and La Scala, and member of the French Academy.

"Karle, who appeared with Geraldine Farrar in 'Carmen,' won the pronounced favor of the audience, being recalled again and again." - PORTLAND (Me.) EXPRESS.

"As certainly as the sun shines, this young American is the sort of timbre that flashes on the horizon a few times in a generation." - ARCHIE BELL in Cleveland Leader.

"A voice of extraordinary power, and yet capable of the tenderest delicacy of tone, which just captivates his hearers." - CINCINNATI ENQUIRER.

"The great natural beauty of Karle's voice, the poignancy of its appeal, its flawless cantilena, his good taste in phrasing, artistic discretion in the use of light and shade, - in fact, his splendid singing received an ovation." - WASHINGTON POST.

"Mixed tenderness, dramatic power, clarity, personal charm, and a master's control, and you have the Karle voice." - SAN FRANCISCO BULLETIN.

"Karle, after his first song, could have sung anything else he liked - his work was accomplished; the house was his." - LOS ANGELES TIMES.

"Karle could inspire an army, and it was good to hear the old time bravos again." - LOS ANGELES HERALD.

"It was one of those glorious and exceptional recitals where you can hear a pin drop for all the stillness. And what is better proof of high standard of art, of emotions set stirring in the breast, or the beauty of his voice, than the absolute silence that preceded each number, and also delayed the wild burst of applause, at the conclusion?" - SACRAMENTO BEE.

Ballad Concert at Aeolian Hall on Saturday Evening, April 3.

Karle sings exclusively for the Brunswick Phonograph.

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JAPAN HALTS TOUR OF MIXED COMPANIES

Action of Academy Authorities Roused
Indignation—Laborers Found
Opera Company

Tokio, Japan, Jan. 31.

The concert tour, scheduled by the faculty of the Musical Academy in Tokio, and covering the large cities such as Kioto and Osaka, has been suspended by an injunction from the authorities of the Academy on the ground that a joint tour of male and female musicians is open to unfavorable criticisms from the public. In consequence, some of the teachers, such as Miss Nagasaka, Miss Tatematsu and others have tendered their resignations from the professorships in the Academy. Moreover, a few of the students who had joined the concert tour were dismissed from the Academy. This measure taken by the authorities, has roused indignant outcries among the alumni of the Academy. Many of the native musicians who have been awake to the necessity of a speedy change in the attitude of the authorities toward art, are making a concerted action to dispel the forces which, in their view, have been hindering the free development of musical art in Japan.

As Japanese correspondent, I cannot feel elated in sending such a report, but I have determined to write this with the thought that it may cast a light on the future of music in Japan. The action of the Academy has a most important bearing on the musical progress in Japan, for those musicians who have stridden into the realm of genuine art have had a fight, and are still fighting, against unworn conventions which require the sacrifice of artistic aspirations for the sake of petty conventionalism. On the success of the movement for reconstruction, initiated by the aspiring artists, depends, it seems to me, the future development of music and drama in Japan.

With a view to getting the funds for a hall to be built for laborers in the city of Osaka, the Japan Labor Union founded in the city, has organized what is called The Laborers' Opera Company with a personnel of more than twenty laborers. The attempt is supported by well-known men. Mr. Kashimura, formerly a teacher in the Musical Academy of Tokio, and Mr. Kimura, who has been making a vigorous campaign for dramatic performances for educational purposes, form the backbone of the company, which is to perform in many parts of Japan.

An anonymous donation of two pianos has been made to the City Hall of Osaka. The hall has been the only place to give musical entertainments in, but had no pianos, and so the donation will allow more musical performances in the hall. The pianos donated consist of a Steinway Grand, and an upright made in Japan.

Many Russian artists are seeking their refuge in Japan, among them Mme. Stella, accompanied by Miss Lhena, the former said to have been a renowned pianist at the Imperial Theater of Petro-

Carolina Lazzari Dedicates New School



Carolina Lazzari at William Woods College, Fulton, Mo., Where She Dedicated the New Conservatory. On Her Left Is Albert V. Davies, the Conservatory's Director of Music, and on Her Right, Isaac Van Grove, Her Accompanist

WHILE on her transcontinental concert tour, from which she has recently returned to New York, Carolina Lazzari, contralto, of the Metropolitan Opera Company, dedicated the new conservatory of music on Dec. 2 at William Woods College, at Fulton, Mo., one of the leading and best equipped colleges for young women in the Middle West.

Miss Lazzari, as shown by the cornerstone in the photograph, dedicated the conservatory. She also made an address and shook hands with 300 girls. In the morning she held a reception and in the evening she appeared in a recital, which was a distinct success, one of the many triumphs she has won on her present tour.

grad, and the latter, a dancer of equal fame. They, like many of their compatriots, have had to sell all their pos-

sessions and, after days and months of wandering in Siberia, sought refuge in Japan. H. IWAKI.

MARY GARDEN DOMINATES THE BILTMORE MUSICALE

Lucile Orrell and Lionel Storr Are the
Assisting Artists in a Pleasant
Program

"You don't even know *what* she's sung; you only know you've heard something marvellous!" wailed an elderly gentleman, dazedly departing from the Biltmore on Friday morning, Feb. 20, with Mary Garden's last encore, "Annie Laurie," still ringing in his ears. At that, it was no exaggeration. Miss Garden's personality pulsed through the whole program like a dynamo, but her singing was only a part of her effect. Yet much of her song was beautiful in itself; notably the "Depuis le Jour" from "Louise," which she has seldom sung better to the writer's hearing; Leroux's "Le Nil," where she proved herself again pastmistress in conveyance of atmosphere; and in several of her six encores. These last were finally only put a stop to by a characteristically determined gesture and the final disappearance of her gray-green figure behind the singers' screen.

Other notable numbers were the "Carmen" "Habañera," delivered fluently enough, but with a vibrating intensity that made one half-purred, half-sung phrase of it worth ten mechanically-correct arias or ariettas. "Comin' Thro' the Rye" she underscores too heavily; it is less a ballad, when she finishes with it, than an impersonation; but the gem of the program was her singing of "My Little Gray Home in the West." No one would possibly have looked for the smooth, velvety beauty of tone joined to the haunting pathos that overwhelmed her hearers; no one, at least, that forgot that this amazing artist will fling beauty to the winds in her renderings or cherish it as the immediate jewel of her soul with equal readiness, according as her feeling for interpretation dictates.

Lucile Orrell played the Heberlein Fantasie for 'cello with a good tone and with developed musicianship and received a deserved encore. Her second group comprised a familiar Chopin Nocturne in an arrangement for 'cello, Sibelius's "Musette," and the Kreisler "Liebesfreud" Waltz. She also played the violin obligato to Miss Garden's singing of "Le Nil," and throughout gave an excellent account of herself. Lionel Storr, basso, was applauded to an encore in his "Hear Me, Ye Winds and Waves," which disclosed a voice of mellow timbre, well-handled. He was twice encored after his second group, which included the ever-popular "Homing." C. P.

JERSEY CITY, N. J.—Local musicians were heard at the School Extension concert recently. Those who took part were Edwin S. Breck, organist, Charlotte Exmeyer, pianist, Mrs. Mina Wenzel, soprano, and Joseph A. Walter, a boy violinist.

YEATMAN GRIFFITH TEACHER OF INTERNATIONAL ARTISTS FLORENCE MACBETH

PRIMA DONNA COLORATURA SOPRANO, CHICAGO GRAND OPERA ASS'N

"MACBETH TRIUMPHS IN OPERA"

"OPHELIA"—"HAMLET"

FLORENCE MACBETH SINGS OPHELIA
WITH BRILLIANCY

"There was another marked success for Florence Macbeth. Her lovely voice with all the fresh quality of youth in it, her perfect control over all the pyrotechnic display that fills the number, and her winsome manner made it a remarkable climax to the performance."—Chicago Daily Journal. E. C. Moore.

"Florence Macbeth, as Ophelia, distinguished herself particularly, presenting the musical part of her rôle with great vocal skill, with silvery tonal texture and with a charm of manner. She sang the 'mad scene' brilliantly and brought forth its difficult florid music with facility and with great vocal flexibility."—The Chicago Daily News. Maurice Rosenfeld.

"GILDA"—"RIGOLETTO"

"MISS MACBETH CARRIED ALL BEFORE
HER"

"The girlishness and winsomeness of her personality makes her an ideal embodiment of Gilda, and her voice with its ease of production, its clear ringing upper notes, its facile technic and its beauty of tone enables her to sing both the florid and the sustained music brilliantly and convincingly. The 'Caro Nome' was beautifully given, faultless in pitch, crystalline in execution, and exquisite in interpretative spirit. The duets with Mr. Ruffo in act 2 were admirably handled, and the quartet finally had a soprano top line that rose clear and vibrant above the three other voices. It was an afternoon of triumph for the young American soprano."—The Chicago Daily Tribune. W. L. Hubbard.

"ROSINA"—"BARBER OF SEVILLE"

FLORENCE MACBETH'S FINAL TRIUMPH
IN "BARBER OF SEVILLE" AT
CHICAGO STOPS OPERA

"It was another occasion of signal success for Miss Macbeth. She sang 'Una voce poco fa' delightfully, and the lesson scene, with the 'Charmant Oiseau,' and 'Annie Laurie' for an encore, prevented any continuance of the performance in spite of all efforts to continue until she came back to the front of the stage and sang her cadenza over again."—The Chicago Journal. E. C. Moore.

"Florence Macbeth gave her best performance of the season in 'The Barber of Seville'—the opera's last offering Saturday night. Her voice was fuller, a distinctly lovely quality, and her coloratura was clear and exact."—The Chicago American. H. Devries.

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FINE ARRAY OF ARTISTS IN ORLANDO'S FESTIVAL

Rubinstein, Hempel, Althouse, Stanley, Dadmun, Shepherd and Other Artists Assist at Fourth Program

ORLANDO, FLA., Feb. 16.—Orlando's music festival is rapidly taking its place as one of the most important annual festivals held south of Mason and Dixon Line. This year's, the fourth, has proved the most significant of any so far given.

The programs have been varied and interesting, and an imposing array of great names has attracted crowds of music lovers from all over the state. Mr. Walter Drennen, the able and far-seeing director of these festivals, to whose vision and energy they owe their existence, is doing a great service to music in his state and in this part of the South, and should be honored as one of the real musical pioneers of the country. It is through the efforts of men and women of this type that the appreciation of what is best in music is being spread throughout America.

This year's festival opened on Feb. 12, with a joint recital by Arthur Rubinstein, pianist, and James Stanley, basso. On Friday evening, Feb. 13, under Mr. Drennen's direction, the Festival Chorus gave Elgar's cantata, "Caractacus," the first presentation of this masterpiece ever heard in the South, assisted by Betsy Lane Shepherd, soprano, Royal Dadmun, baritone, Paul Althouse, tenor, and James Stanley, basso. On the afternoon of Feb. 14, two young artists were heard, Delphine March, contralto, and Winston Wilkinson, violinist. And on that same evening Frieda Hempel sang to the greatest audience ever assembled at a concert in Orlando. On Feb. 15, the Festival Chorus was again heard, this time in "The Messiah," with the same soloists who had sung "Caractacus," with the addition of Miss March.

A word of appreciation must be ac-

FORTUNE GALLO HONORED IN OREGON



Photo by Davies

Fortune Gallo (on left), Impresario of the San Carlo Opera Company, Receives a Loving Cup from C. H. White (center) and J. R. Ellison (right) in Portland Ore.

PORTLAND, ORE., Feb. 20.—All the members of the San Carlo Opera Company and a number of invited friends were present on the stage after the performance of "Lucia" on Thursday evening, when J. R. Ellison of the Ellison-White Musical Bureau presented Fortune Gallo with a loving cup as a testimonial of the esteem in which the impresario is held by the Ellison-White Bureau.

corded all these artists for the seriousness with which they achieved their best for the enthusiastic audiences assembled to hear them. Too often the singer with the prominent name seems to look upon the local music festival as more of a lark than a responsibility. The earnest attitude of this year's soloists has been, therefore, doubly satisfying. S. D.

Levitzi Stirs Louisville

LOUISVILLE, KY., Feb. 16.—One of the most brilliant piano concerts ever given before a local audience was that offered by Mischa Levitzi on Sunday evening at Macauley's Theater, under the auspices of the Louisville Fine Arts Association, of which Ona B. Talbot is managing director. Levitzi's playing was of the breath-taking, astonishing kind that left his hearers speechless when he had finished, only to thunder applause when they had recovered. His numbers included the Beethoven Appassionata Sonata, the Bach-Tausig Toccata and Fugue, the Sixth Rhapsody of Liszt, a group of Chopin Etudes, and numbers by Mozart, Brahms and Rubinstein. H. P.

HEIFETZ FLIES TO SAN DIEGO

Russian Virtuoso Uses Aeroplane to Fill Concert Engagement

SAN DIEGO, CAL., Feb. 19.—The Amphion Club, by arrangement with L. E. Behymer, gave the first program of their "stellar-artist" course at the Spreckles Theater last evening when they presented Jascha Heifetz. Judging from the applause it is evident that the reputation of the young Russian as the greatest violinist of the day is in no way over-rated. Mr. Heifetz was ably assisted by Samuel Chotzinoff.

Probably no other artist appearing here has had the distinction of both coming to and leaving San Diego by aeroplane. This record was accomplished by Mr. Heifetz when he made the trip from Los Angeles via the air route in the remarkably short time of one hour and thirty-five minutes. He will return in the same manner to-day. With Mr. Heifetz were his talented accompanist, Mr. Chotzinoff, and Miss Godowsky. W. F. R.

Rosa Simon's Second Recital

Rosa Simon, a young pianist already heard here this season, gave a second recital in Aeolian Hall Thursday afternoon of last week before an appreciative audience, offering a program that included the "Appassionata" Sonata, Schumann's "Fantasie Pieces" and shorter works by Liszt, Debussy, Brahms and Chopin. All of this music she played correctly, with technical adequacy, intelligence and taste but without any element of temperament or imagination to raise her performances above routine commonplaceness. Miss Simon possesses a comfortable piano talent but gives, as yet, no evidences of the subtler graces that make artistic distinction. H. F. P.

CHICAGO ARTISTS SING AT HIPPODROME CONCERT

Raisa, Bonci and Rimini Appear Before Audience Crowding the Huge Auditorium

The fourth of the Sunday Night Concerts by the forces of the Chicago Opera Association, was given at the Hippodrome on the evening of Feb. 22. The artists were Rosa Raisa, soprano; Alessandro Bonci, tenor; Giacomo Rimini, baritone, and Eugene Dubois, violinist. Louis Hasselmanns conducted.

Miss Raisa, though still obviously not in her best voice, sang with much charm and her customary prodigality of tone. Her first number was the Bolero from Verdi's "Sicilian Vespers," which she did in rousing style, bringing a torrent of applause that would not stop until she sang an encore, the cradle song from Smetana's "Hubicka," about as far a cry from the first number as could be imagined. Miss Raisa's pianissimo in this was something above praise. How does she, with her organ of golden bronze, subdue it to a tiny thread of melting tone?

Mr. Bonci followed with the aria from "Martha," which again let loose the floodgates of applause and the number had to be repeated. It was a beautiful piece of clear, limpid tone-production. Mr. Rimini's Italian version of the "Evening Star" from "Tannhäuser" lacked the necessary Teutonic spirit, but it was well sung, withal. Later the two men were heard in the duet from Bizet's "The Pearl Fishers," sung to a piano so badly out of tune as to be excruciating, but they nevertheless had to repeat it. Miss Raisa, in Mana-Zucca's "Rachem," suffered from the same instrument. Mr. Bonci sang a group of old Italian songs and ended the program with the final duet from "Aida" in company with Miss Raisa, a splendid piece of work.

The orchestra was for the most part far from satisfactory, excepting in the accompaniments. Its best number was Ravel's "Pavane for a Dead Infanta." Liszt's Second Rhapsody which followed was out of time, out of tune and fearfully dragged, but the audience loved it and insisted on a repetition thereof. Mr. Dubois played Saint-Saëns's "Introduction and Rondo Capriccioso," with clear tone and good style. J. A. H.

Margery Warner, librarian of the School of Music at Grinnell College, Grinnell, Iowa, is to leave Grinnell for India where she will teach music in a school for the children of missionaries.

Appearing on

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March 7th, 1920, Carnegie Hall, New York

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May Day Carol (Old Essex)*.....Arr. by Deems Taylor
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Dr. Francis E. Regal in the Springfield Republican, Jan. 28, 1920.

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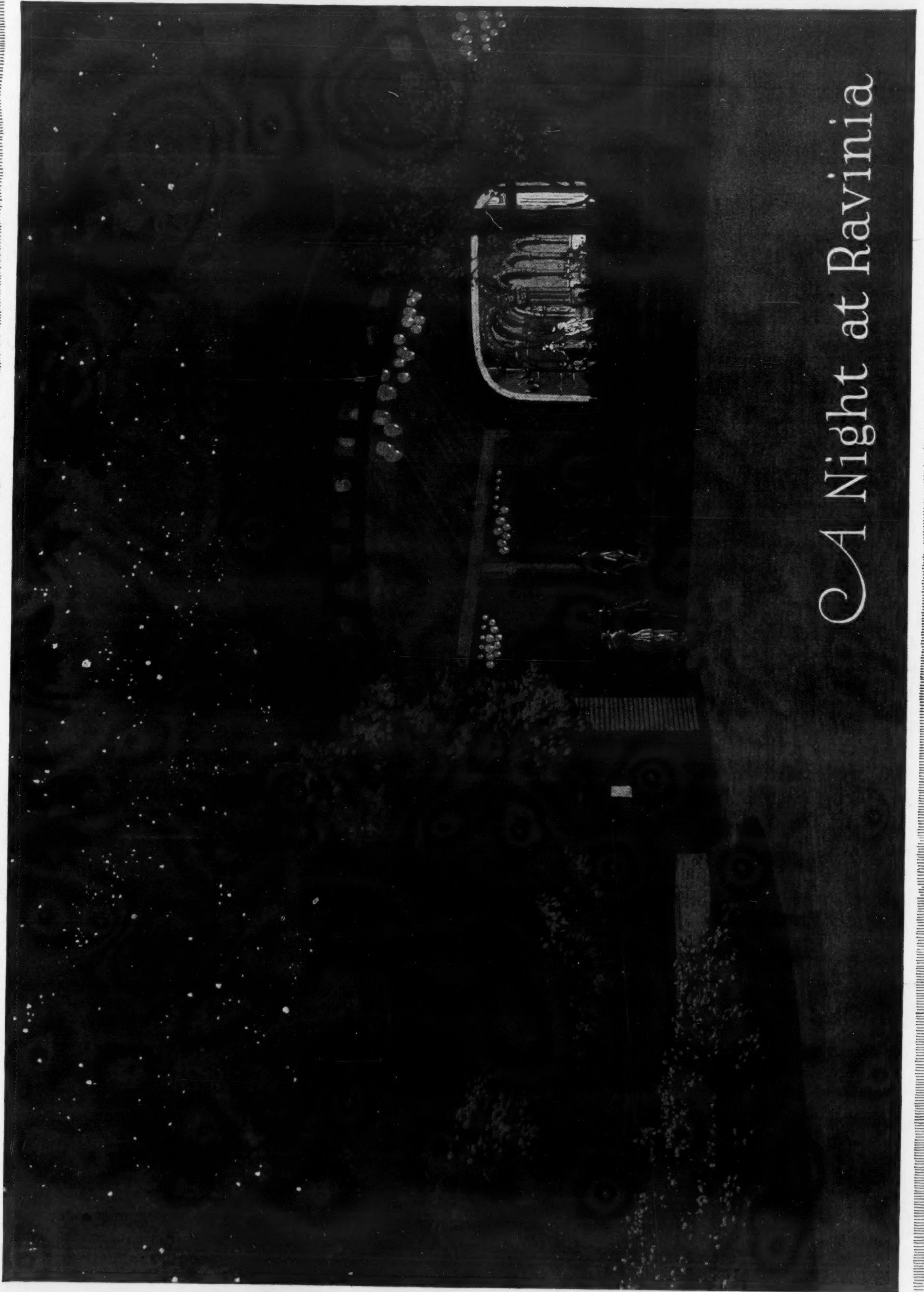
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Ravinia: An Operatic Bower of Beauty



Famous Al Fresco Theater Near Chicago Will Again Present World-Renowned Singers this Summer—Louis Eckstein's Dream and Its Realization—An Institution Not Rivalled in Europe

By MARGIE A. McLEOD

ONCE upon a time Pan piped his sylvan lay under the quiet boughs of mighty trees, and all living creatures drew near to hear the sweet music. The birds stopped their song, the wind paused in its flight, and even Echo (a woman at that!) silenced her voice that nothing might mar the gentle harmonies.

Throughout the world, in every country on the globe, from time immemorial, music in its legendary significance has been considered a part of the mysterious forces of nature. And its endless story, as old as creation and as new as the dawn, has ever found its strange power most potently exerted out in the open.

Although music as we know it has long since shaken off its primitive simplicity and taken on, instead, all the spectacular features of a complex and conscious art, it is yet true that to hear it under the ideal conditions of the great out-of-doors makes it just a thousand times more enjoyable.

How about bringing all the complicated machinery of a modern symphony orchestra and complete opera into the half open? Would such a thing be possible? Could this summer idyl actually invade the clatter of our modern existence and stand pat?

One man has believed in it from the start—he with others watched and even helped certain abortive efforts, until the vision finally began to take on the more staple outlines of reality.

A Dream Come True

But what was needed to bring this about? What were the requirements? In the first place just the right spot for such a venture; secondly, great care in the building of an open auditorium; thirdly, the optimism, the brains and the far-seeing vision that would make of

such a place an ideal home for the highest type of music.

The spot was found to be Ravinia, in the beautiful "North Shore" which is helping to make Chicago famous. To build here a home of art that should become an institution meant overcoming incredulity and indifference; it meant working with a persistence that had Optimism for its watch-word; and it meant spending money fearlessly and without stint in order that the high ideals actuating the prime movers of this enterprise might gradually be realized.

All this has come to pass, and the Ravinia Company, largely personified in Louis Eckstein, has seen its dream come true.

An eavesdropper invading the very comfortable sanctum of this modern Pan who, with infinite wisdom has tuned his pipes to a song that is reaching around the world, overheard the following conversation:

"How is your Metropolitan annex coming on, Mr. Eckstein?" "If you mean Ravinia Park," he replied, "it is coming on stronger than ever."

Not Duplicated in Europe

Even in the halcyon days of peace Europe had known nothing like Ravinia, for where opera at Monte Carlo and like points of relaxation was offered "in the season" it has always been surrounded by all the circumstance of formal entertainment that accompanies one of the favorite indoor sports of society, or it has found itself beflattered by all the frivolity that usually invests such times and places.

Ravinia, in a degree not even approached by anything else, is a spot ideally located for perpetrating an artistic adventure of the highest type. Its many acres of wooded expanse, cool and

green and inviting, are grateful to the eye and restful to the spirit. And in its midst there rests an open auditorium with acoustics so wonderfully gauged that the merest sigh in *Aida's* prayer or the broken sob in *Canio's* lament is caught and carried to remote distances.

On this stage are now wont to gather the greatest artists of the operatic world, most of them recruited direct from the great opera houses. The conductors come from there, too, and as a musical link between conductors and artists stands a great orchestra, the Chicago Symphony.

Certainly no other great body of symphony players is held together the year around as in the Chicago organization, for Ravinia completes and rounds out for the Windy City a musical season that runs almost without pause throughout the twelve months.

For the season now approaching, which begins June 26 and ends Sept. 6, a period of ten weeks and three days, the roster of opera stars will sound like a roll call at Broadway and 39th Street.

Mr. Eckstein is now in his New York offices, in the Aeolian Building, planning his season.

EMMA TRENTINI RETURNS

Former Manhattan Soprano Will Join Hammerstein-Gallo Forces

Emma Trentini, operatic soprano of the late Oscar Hammerstein's days at the Manhattan Opera House, arrived on Feb. 25 from London on the *Kaiserin Augusta Victoria*. Her last appearance in New York was five years ago, when she sang in Arthur Hammerstein's "Firefly" with Orville Harrold.

During the war, Mlle. Trentini said, she had worked for the Italian Red Cross and also sung in opera in Italy. Her last engagement was at the Palace Theater, London, in a *revue*. The prima donna speaks English more fluently than she did on her previous visit to New York.

"I am glad to be back in America," she said, "to see my old friends of the old Manhattan Opera House days, where I had so many happy times. Now I am going to sing in vaudeville and then go to the movies to do a little work, and in September I am going to join the Mrs. Oscar Hammerstein-Gallo Opera Company at the Manhattan."

Mlle. Trentini was met at the pier by George Blumenthal, the secretary and manager of the Hammerstein-Gallo Opera Co., who will also act as her agent in this country.

Little Mildred Wellerson, Nine-Year-Old 'Cellist, Impresses Jersey Hearers

ENGLEWOOD, N. J., Feb. 19.—Mildred Wellerson, nine-year-old 'cello prodigy, who is scheduled to give a recital in Aeolian Hall, New York, on the evening of March 22, scored a marked success at her appearance here on Feb. 3. Miss Mildred won applause through her remarkable skill, disclosed in a concerto by Popper, Tarantelle by Piatti, and one of her own compositions, "Song Without Words," in manuscript. The concert attracted a large audience. Max Wellerson provided sterling accompaniments.

Fraternal Association of Musicians Dines

The fourth monthly meeting of the Fraternal Association of Musicians, Louis Sajous, president, was held Feb. 24, at the Café Roma. A dinner was followed by an impromptu musicale by artist-members and guests. American composers' works were given by Irma Horst Correll, Irving Randolph, John Burnham, and Miguel Castellanos, pianist; Mr. Boone, tenor; Miss Soule, soprano, and George E. Shea, dramatic reader.

STAR EVENTS ROUND OUT DETROIT'S WEEK

Flonzaleys, Kreisler, Hofmann and Spalding Provide Brilliant Offerings

DES MOINES, Feb. 21.—The local music season re-opened the middle of last month after several weeks cessation brought about by the coal shortage. Early in February the Ballroom series of concerts at Hotel Fort Des Moines was brought to a highly artistic close by the famous Flonzaley Quartet. This concert was largely attended and the audience voiced the warmest appreciation of these excellent players. It is hoped that next season's arrangements will provide for the return of this superb organization.

Following close upon the Flonzaleys came Albert Spalding in a successful recital on the Community Course at the East High School. Mr. Spalding's art is of the highest order and his hearers were given an extraordinary treat in his delivery of the Bruch Scottish Fantasia and numbers from Bach, Handel, Paganini and the moderns.

It remained for Fritz Kreisler to raise the local audience to the very heights of enthusiasm by his noble playing on the twelfth. No difficulty was encountered in presenting the great artist here and it is doubtful if he ever played more gloriously on any of his preceding visits. An audience of more than 2,000 persons greeted him and interrupted his progress at various points in the program by frenzied applause.

Josef Hofmann played his fourth concert in six years at the Berchel Theater last Thursday night. He is a tremendous favorite here and at the conclusion of his regular program was obliged to respond to five encores—an unprecedented fact in the annals of local concert experiences. The great virtuoso was in fine fettle and brought to the Beethoven Sonata, Op. 53, and a Chopin group such magnificent inspiration as only he can bring. The concert was a complete success in every detail. G. F. O.

The Philharmonic Society, Josef Stransky, conductor, gave its fifth concert of the season in John M. Greene Hall, Smith College, Northampton, Mass., on Feb. 18.

Leopold Godowsky and Rafael Diaz were the soloists at the last *Evening Mail* Save-a-Home Fund concert on Wednesday evening, March 3, in Carnegie Hall.

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CHICAGO'S OPINION OF DETROIT'S ORCHESTRA

Gabrilowitsch and His Players Receive Ovation

By Karleton Hackett.

YESTERDAY afternoon in Orchestra hall we were taken on a great Russian adventure thru the Tschai-kowsky Fifth Symphony by Ossip Gabrilowitsch and his orchestra from Detroit. In the latter days we have at times found ourselves wondering whether we were growing old or whether in truth it throbbed in Tschai-kowsky was losing it surge. I, for one, am now satisfied that neither of these mournful facts has yet come to pass.

It was not merely a brilliant display of the virtuosity of the modern orchestra under the hand of a master. There was to be expected, and I was prepared for a Slavic tone picture of striking force. But what we had was a kind of spiritual faring forth into strange land under the guidance of one who could illumine for us the very soul of another race. It was an extraordinary experience.

Ossip Gabrilowitsch is a born conductor. He has the faculty of instilling into his men something of the intensity of his own emotional reaction and of molding them into an instrument so responsive that their playing seems but the expression of his will. Something of this we knew, since we had heard him conduct our own orchestra, but in that case he had a marvelous instrument ready to his hand. But had he also the drillmaster's power? Could he take eighty men from all parts of this land and in two years form them into that most complex of organisms, a symphony orchestra? The playing of the men from Detroit under his baton yesterday afternoon settled the question. Detroit has a symphony orchestra which requires no qualifying term.

They did not play a program of unusual difficulty and without doubt the music had been prepared with especial care to show them to the best advantage. This goes without saying. But the thing that counts is the manner of the playing, and this was superb. While Gabrilowitsch is a capable drillmaster it was evident in everything he did that the technical part was important to him only as a means to an end. It was not his desire to polish the playing of the music to the last degree of technical proficiency merely for the satisfaction of displaying the powers of a flawless machine, but because the adequate expression of what he had in his mind demanded nothing less than orchestral

virtuosity. The beauty of the music was ever the essential quality; the grace of the melodic line, the exquisite balance, the ceaseless play of light and shade in the tone colorings and the rhythmic elasticity all must be had that the beauty of the music might shine forth in the clearest light.

Gabrilowitsch does not beat time with metronomic accuracy, so that you can always tell, by watching his baton just what point of the measure he has reached. Such is the law of the rehearsal-room, but not of the concert hall. Rather he indicates the mood, puts the stress on the main point and thru the men interprets the spirit of the music. The men would go thru the music in a fairly accurate manner without any beat at all, but the meaning of the music can be revealed only when such a dominating personality as Gabrilowitsch takes command.

The Tschai-kowsky was Russian, racy of the soil, with its great, dumb heart for the moment made articulate thru the power of the music. Well as we know the music, it was a revelation, like visiting foreign scenes with one who could tell what was being uttered in this strange tongue. Ever there was a new and striking accent to a melody, an unexpected turn to a phrase or a flash of unfamiliar color, and all aiding to make clearer the main thought.

The audience was most responsive to the exciting hazards of the afternoon, and at the conclusion of the symphony gave Mr. Gabrilowitsch one of the greatest ovations I remember in Orchestra hall, calling him forth a half-dozen times to bow his acknowledgements, which he shared with the orchestra.

Detroit's Orchestra Proves Worthy Pupil of Gabrilowitsch

BY W. L. HUBBARD.

Detroit sent its Symphony Orchestra to Chicago yesterday and the organization and its leader, Ossip Gabrilowitsch, can return home laurel crowned and well content. They came, they played, and they convinced of their high worth and excellent abilities. Few concerts, even of our own organization have proven more enjoyable, and none has held greater promise of still more splendid results yet to be.

The orchestra is young not only in years but in material. But while the youthfulness in years may be in certain degree a drawback, the youthfulness in material represents an asset

of distinct value.

But this young material has been excellently chosen and remarkably well schooled. The different choirs of the orchestra are admirably balanced. The strings are full toned, and have telling bite when needed, yet they are also fine and pure in soft and intricate delicate work. The woodwinds are of uncommonly high grade, and the brass section is among the best heard in any orchestra in this country in years.

With material of such uniformly high worth, Mr. Gabrilowitsch has been able to accomplish excellent results in a short time. He has secured a gratifying degree of technical precision, unanimity in attack, and cleanliness and clarity in phrasing and shading.

There have been and are few piano recitalists more completely satisfying technically and musically than was Mr. Gabrilowitsch. He has known how to transfer his interpretative abilities from his piano to the Detroit orchestra and, having the new medium now well in hand, he plays upon it and uses it like the artist he is.

NEW DETROIT ORCHESTRA THRILLS

BY HERMAN DEVRIES.

When Ossip Gabrilowitsch came to conduct our Chicago Symphony Orchestra about a year ago, the public acclaimed him the sensation of the season.

Nothing quite like his marvelous treatment of Brahms had ever been heard in this city for many, many moons, nor anything quite so electrifying in grandeur and magnificence of conception.

Chicago's music world cast reserve to the winds and figuratively carried Gabrilowitsch on their shoulders.

SUPERB MENTALITY THRILLS.

Yesterday the city was host to the Detroit Symphony Orchestra, an or-

ganization made up of Gabrilowitsch's brain and nerves and power, with their chief at the directorial helm.

And once more we thrilled to the force and the superb mentality of this great conductor, who has never been drilled in the day-by-day routine of conducting, but, I think, must have been born with a baton in his hand!

Detroit has made its commercial reputation as a center for the manufacture of automobiles.

But the Detroit Orchestra and Gabrilowitsch have placed it indelibly upon the map as one of the important music centers of the United States.

The establishment and maintenance of this orchestra is the city's crowning achievement.

PROGRAM WAS AMBITIOUS.

The program at yesterday's concert was ambitious indeed for so young an organization.

We were offered the Tschai-kowsky E minor symphony, the Prelude and Love Death from "Tristan and Isolde," Weber's Oberon Overture and a Mozart Concerto.

I heard the entire program with the exception of the Wagner excerpt and I may say that if Gabrilowitsch's arms and hands were tired at the close of the concert, so were those of the public, for their enthusiasm was continuously demonstrated from beginning to end.

GIVES NEWER MEANING.

What I have said before of this remarkable Russian, I can only repeat in other words and not less warm. He gives everything he touches a newer meaning, a fuller, richer life.

The Tschai-kowsky was conceived along epic lines; it was grandiose, pulsating with emotion, yet dominated by the intellectual grasp which is the background of strength characterizing his conducting.

Gabrilowitsch's orchestra is a reflection of his own soul and emotionality, so hearing it is like hearing his own thoughts.

EXPRESSIVENESS FASCINATES.

For that reason, if for no other, one does not question the technical foundation of the body as a whole, one is so fascinated, so subjugated by its expressiveness.

No less interesting was Gabrilowitsch, the piano-virtuoso, giving us an exquisite reading of the Mozart Concerto in D minor, impregnated with the suavity of tone, limpidity of technical accomplishment and profound classical beauty it demands.

With this man at its head the Detroiters cannot fail to become one of the authoritative orchestras of this country.

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HARRY CYPHERS, MANAGER, ORCHESTRAL HALL, DETROIT

EDITH BIDEAU IN ADMIRABLE DÉBUT

Reveals Soprano Voice of Pure
Quality in a Well Ar-
ranged Program

A program of discriminative quality was presented by Edith Bideau, an American soprano, who made her New York bow in recital at Aeolian Hall on Friday evening, Feb. 27. Miss Bideau has sung with success in the West and is far from being a débutante. Her manner on the platform is most engaging, her personality charming and her presence truly lovely. She was heard first in Haydn's "Sympathy" and "Mermaid's Song," Bach's "If Thou Be Near" and Handel's "Lusinghe Più Care." Following these classic pieces a Russian-Finnish group brought Glière's "On the Shore of the Sea," Järnefelt's "Twilight," Gretchaninoff's "The Siren" and Tchaikovsky's effective "Whether by Day." In them Miss Bideau revealed admirable gifts and was applauded to the echo.

Her voice is a soprano of very pure quality, a voice that is at its best in lyric matters. In the delivery of her songs she displayed style, a nice sense of values, a feeling for the melodic phrase and its nuance. Her upper voice in *placido* is delightful; and only where she occasionally pushed it on some high notes in *forte* was her intonation faulty.

The French group, a beautiful one, comprised Debussy's "Des Fleurs," Chabrier's "Les Cigales," Duparc's wondrous "La Vie Antérieure," which she sang with great continence and beauty of tone, and Fauré's "Fleur Jetée." The Chabrier song was done delectably and could have been repeated. So could that lovely song of Frederick Jacobi, "In the Night," which Miss Bideau interpreted with great charm. It was one of the best songs on her program and it disclosed her skill in maintaining a mood consistently. Mr. Hageman's fine song, "At the Well," was received with acclaim, as it is every time it is sung, and had to be repeated. Miss Bideau shared the applause with him and made him bow. Mana-Zucca's "Rachem," sung in English, closed the program, making a splendid effect, though the song is a bit dramatic for the singer. She was encoored and presented with numerous bouquets of flowers.

The accompaniments of Mr. Hageman were superb, absolute master-performances of the various composers' works. And he played his "At the Well" with a technical perfection and a spirit that was electrical. A. W. K.

PLAN ACADEMY OF ARTS FOR LOS ANGELES

Vanderbilt Said To Be Backing School for
All Arts—Hear Local Forces—
Gallo Controversy On

LOS ANGELES, CAL., Feb. 22.—Walter D. Merrick, of New York, announces that he has retained Robert D. Farguhar, architect, to make plans for a \$500,000 art school, which is to have the backing of Cornelius Vanderbilt. It is stated that Los Angeles was chosen because of its climatic and dramatic conditions. Its curriculum is promised to contain instruction in opera, drama, dancing, painting and sculpture. Applicants will be admitted by examination and competition.

The outstanding feature of the program of the Los Angeles Symphony, Friday, was the first performance of the "Symphonic Epos," a tone poem by

Charles Hackett and a Friendly Critic Join in an Informal "Moment Musical"



© Underwood & Underwood, N. Y.

AN American tenor who has decidedly "made good" as a member of the Metropolitan's personnel is Charles Hackett. Here is Mr. Hackett indulging in a favorite indoor recreation—study—with Mrs. Hackett as a lone auditor. (Or is he perhaps acting as accompanist for his wife?) Mr. Hackett came to the Metropolitan after important successes in the principal operatic theaters of Italy.

Hugo Riesenfeld, a fellow student of Adolf Tandler, who directed it. This work is a mammoth construction and of extreme difficulty. It is in the most modern spirit. There was no particular program for it furnished. Parts of it are of marked interest, but it is a work that would have to be heard several times to untangle its various beauties. Mr. Tandler gave his best efforts, conducting it without score, no small task. The orchestra received an ovation at its close.

Following this was Mana-Zucca, playing her own Concerto with marked brilliance and success. So insistent was the applause that it was repeated. A like measure of applause was awarded on its repetition at the Sunday popular concert, and the pianist-composer played her Waltz Brilliant and Fugato Humoresque as encores. The symphony concert opened with the Mozart G Minor Concerto, which showed the training to which the orchestra has been subjected.

Two popular concerts were given this afternoon. The Philharmonic Orchestra, under Walter Rothwell, played the march from "Lohengrin." Two sketches by A. Walter Kramer, a Prelude by Järne-

felt, the Caprice Espagnole by Rimsky-Korsakoff, the "Herodiade" Ballet music and the "Tannhauser" Overture. The soloist was Amy Neill, violinist, playing the Bruch G Minor Concerto. It was noted that the only American numbers on the program, those by Kramer, were especially well received.

At the same hour the Los Angeles Symphony was giving a popular concert in Clune's Auditorium. The program presented novelties to Los Angeles, in Henry M. Dunham's tone poem, "Aurora," Mana-Zucca playing her concerto, her Valse Brilliant and her Fugato Humoresque; the Ballet Music, "Le Source," by Bizet, and Halvorsen's "Marche Triomphale of the Boyards." The numbers by Dunham and Halvorsen were repeated.

Jascha Heifetz gave his second program in Los Angeles at Trinity Auditorium, Saturday afternoon. The house was sold out. The main number was the Mendelssohn Concerto. The enthusiasm was a duplicate of that of his preceding concert.

The San Carlo Opera strife goes merrily on, and is furnishing good advance notices for the company, which opens

here to-morrow night. The latest move is that of Manager Gallo, who has sued Charles R. Baker for \$35,000 for damages said by the former to be sustained from a letter written by the latter to a firm of managers in the Northwest. This follows the suit that was brought by Baker against Gallo for an accounting for one-third of the profits of last year's business. It is said one or more of these cases may be tried in Los Angeles in the next month or two. W. F. G.

Birmingham Club Honors Hempel

BIRMINGHAM, ALA., Feb. 21.—The Southern Club paid a tribute to Miss Hempel by calling their Mardi Gras ball the Frieda Hempel Ball. Miss Hempel was the guest of honor, and with the president of the club, Mr. Dimmick, led the grand march. It was the society event of the season and a brilliant finale to a season of great gaiety. Miss Hempel's concert preceded the ball, and the house was crowded to capacity. It marked the opening of the All Star Concerts presented by Mrs. Richard F. Johnston and Mrs. Orlene A. Shipman.

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A QUAKER CITY RHAPSODY



HUGE audience, that crowded even upon the stage, greeted Amelita Galli-Curci at the Metropolitan last night, when the most popular present-day queen of coloratura song gave her only regular recital here this season. It is undeniably true that she is heard to best advantage in opera, with the helpful accessories of scene and costume. But there is compensation in her recital appearances in the greater variety of mood and range of styles made possible, and the program offered last night was happily calculated to emphasize these points of appeal.

The lovely, velvety quality of Galli-Curci's voice throughout its entire register enables her to sing simple, lyrical songs that the average coloratura would not attempt. It was in some songs of this character that she created the most delightful impression last night, although, of course, the several specimens of "vocal fireworks" that she offered also won the resounding applause of the pyrotechnic fans.

Perhaps her most successful number, among these florid offerings, was the "Caro nome" from Verdi's "Rigoletto." Chromatics, trills, staccato work—the whole hatful of coloratura stunts—were marked by flawless technic, with never a deviation from pitch. And in addition, there was that now famous lyric loveliness which makes Galli-Curci's voice unique among coloraturas today. Her other ambitious numbers included the "Semptra libera" from "Traviata," and "Qui la voce" from Bellini's "Puritani."

The program included works by Bononcini, German, Dell'Acqua, Hahn, Valverde, Liszt, Novello, Murdock and Samuels. The last three represented the English section of the program, and it is a pleasure to testify to the clarity of Galli-Curci's enunciation, which is marked by just enough of an accent to give it piquant charm.

Galli-Curci had the assistance of Manuel Berenguer, the able flutist, and her regular and reliable accompanist, Homer Samuels.

THE PHILADELPHIA NORTH AMERICAN
February 17, 1920

Amelita Galli-Curci returned to the scene of old triumphs in the Metropolitan Opera House last night and found every seat taken and a good-sized overflow audience on the stage.

She sang a varied assortment of lyrics in French, English, Spanish, and Italian, giving them with an appealing delicacy and gentility of method that placed its first dependence on tonal beauty and not on the grand manner, which is foreign to the singer's art.

The long, long trills at the close of "Caro nome" and of Dell'Acqua's "Vilanelle" (with the flute) brought a rapturous recognition. Hahn's "L'heure exquise" was invested with plaintive mysticism; the rapid-fire patter of Valverde's delightful "Clavelitos" brought a repetition to those seated on the stage, and after the group that was the setting of these jewels came an encore, namely Paulin's "Que Devient les Roses."

One of Mme. Galli-Curci's few faults in her English enunciation is the introduction of an extra "a" at the end of many syllables, as in "Old Folks at Home" (an encore when she sang the "olda plantation").

Other encores were Molloy's "Love's Old Sweet Song" and Liza Lehmann's "There Are Fairies at the Bottom of Our Garden." A song by Homer Samuels, the tactful accompanist, "The Little Bells of Seville," was well received, and Manuel Berenguer, the accomplished flutist, performed obligatos and Huë's "Fantaisie" acceptably.

PHILADELPHIA PUBLIC LEDGER,
February 17, 1920



The popular song-bird, Amelita Galli-Curci, drew an audience to the Metropolitan Opera House last night that filled the auditorium and overflowed to the stage.

In her charming style she sang a program adapted to her vocal power, brilliant coloratura effects predominating in the majority of her selections, with real bravura work in the three operatic airs, the popular "Caro Nome," from "Rigoletto," "Semptra libera," from "Traviata," and "Qui la voce" from "Il Puritani," the last with the flute obligato.

The grace and ease of the Galli-Curci style is always deceptive. What would be impossible of accomplishment for the ordinary voice flows from her lips so naturally that it seems like the careless warbling of a bird. The fact that Nature has granted such an extraordinary gift has in no way spoiled the singer, her simplicity being one of her greatest charms. The audience was very enthusiastic, insisting on encores, and lavishing applause on the artist.

Mme. Galli-Curci was assisted by Manuel Berenguer, flutist, who played several obligatos, and Homer Samuels, the composer-pianist, who did the accompanying in an interesting way.

THE PHILADELPHIA RECORD,
February 17, 1920

There was a great crowd at the Metropolitan Opera House last evening in attendance at the recital given there by Mme. Galli-Curci, who occupies a place all alone as the most popular soprano singer of the day. There is no need to reiterate in any detail the critical opinions on her qualities and merit, which have already in these columns been several times expressed. She has undoubtedly the most beautiful voice of any living vocalist in the class to which she belongs, and she uses it with an art so consummated that it may not be immediately recognized. What first impresses every listener with her singing is its absolute naturalness and seeming spontaneity. In the complete absence of anything suggesting effort it seems like the song of a bird and bird-like, too, in its purity and sweetness is the tone which she produces. Although it was as a bravura singer that she first achieved distinction, she is not less admirable and artistic in the delivery of a simple ballad, and last evening her interpretation of Edward German's "Daffodils a-Blowing," and Homer Samuels' "Little Bells of Seville," was just as praiseworthy and enjoyable as her execution of the "Caro Nome" from "Rigoletto," or the "Semptra Libera" from "Traviata." Mme. Galli-Curci had the competent assistance of Mr. Homer Samuels at the piano and the flute obligati, when needed, were brilliantly played by Mr. Manuel Berenguer.

THE PHILADELPHIA INQUIRER,
February 17, 1920

MANAGEMENT: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Ave., New York

ERNEST HUTCHESON AT HIS BEST IN UNIQUE PROGRAM

Liszt and Schubert Compositions Are Eloquentlly Expounded by the Young American

Ernest Hutcheson followed up his recent program of concerted works with a recital at Aeolian Hall last Saturday afternoon, when he gave a combination Schubert and Liszt program—undiluted Schubert, undiluted Liszt and specimens of the chemical compound formed by these two ingredients. It was a program of rarely found symmetrical proportion, one that gave the artist opportunity for the display of some of the finest and most imposing features of his artistic equipment and at the same time left some of the others untouched.

In the first group were found four of the Schubert Moments Musical, Op. 90, and the so-called "Wanderer" Fantasy in C Major; the second consisted of Liszt's "Sonette de Petrarca," No. 123, "Funerailles" and Eighteenth Rhapsody; while the third was given over to the "Soiree de Vienna" in A Flat Major and three song transcriptions, "By the Sea," "Greeting" and "The Erl-King."

At all times in the playing of this program, Mr. Hutcheson's well-known mastery of the mechanical problems of piano playing, his lucidity of style, his wide range of tone colors and his finely balanced sense of musical values, were eloquently in evidence and the applause of his large audience was spontaneous and prolonged after each number. The Schubert Fantasy now seems faded and overlong but his vital, dramatic reading of it galvanized it into new life, while all four of the Musical Moments were beautifully etched. In the Liszt group this versatile artist was equally at home, the "Funerailles" receiving an especially vivid interpretation.

Mr. Hutcheson seemed to be even more "in mood" during the "encore recital" that followed the program proper, as his playing of the "Marche Militaire," the "Campanella"—a stupendous display of virtuosity!—another Paganini—Liszt Etude and a Schubert "Ländler" transcended his highest achievements of the earlier afternoon and left an insatiable audience still clamoring for more.

L. H. H.

ANICA FABRY INTERESTS

Young Singer Creates Favorable Impression in Second Recital

A song recital by Anica Fabry, Slovak singer, drew a moderate-sized audience on Sunday afternoon, Feb. 29. This was her second offering in that line to New Yorkers and she made a good impression on the whole. The inclusion of three operatic arias showed perhaps some ambitions in that line. The three numbers were Mozart's "Dove Sono," an aria from "La Juive," and that of *Milada* from Smetana's "Dalibor"; but to none of them did the singer's vocal or other equipment seem especially well suited. Her voice has no remarkable dramatic timbre and though she makes skilful use of an especially good *pianissimo*, it has small emotional appeal. Yet it has individual-

ity of a distinctively pleasing sort. Her high notes are well taken; round, full and on the key, "an excellent thing in"—singers.

Better suited to her vocal type and its present development than the operatic numbers were the shorter pieces. These were comprised in a group of Slovak songs, all by Schneider-Trnavsky; "A Fragment" and "The Eagle," both by

Musical Almanack

for MARCH, which hath XXXI Days

Compiled by F. C. Schang



Dean Krehbiel's Birthday

SPRING MELODY

"WRITE me a song about robin, the redbreast, Give me a verse on the sprouting of grass, Mention the Earth as a soft, fragrant head rest, Also the sighing of each country lass."

Thus spake the artist unto the song-writer Knowing his genius at moulding a lay: For it's their business to make the world brighter, (Just so the public is willing to pay!)

OUIJA BOARD MESSAGES

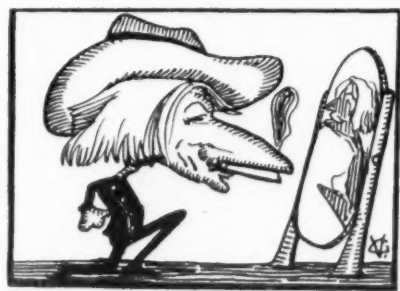
FROM J. S. Bach: "H-u-n-e-k-e-r-l-s r-l-g-h-t. W-h-a-t N. Y. n-e-e-d-s i-s a N-O M-U-S-I-C W-E-E-K."

From F. Mendelssohn: "T-e-l-l C-h-a-r-l-e-s G-l-i-l-b-e-r-t S-p-r-o-s-s-m-y S-p-r-i-n-g S-o-n-g i-s o-n-l-y o-r-i-g-i-n-a-l. A-l-l o-t-h-e-r-s a-r-e l-m-i-t-a-t-i-o-n-s."

From an unknown spirit: "U-n-d-e-r-s-t-a-n-d M-a-e-t-e-r-l-i-n-e-k i-s e-d-i-t-i-n-g n-e-w p-r-o-n-o-u-n-c-i-n-g E-n-g-l-i-s-h D-i-c-t-i-o-n-a-r-y. P-l-e-a-s-e s-e-n-d r-l-g-h-t-s f-o-r s-p-i-r-i-t w-o-r-l-d-b-y w-i-r-e-l-e-s-s."

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"Buffalo Bill" Guard

- 1 M Tyrtens invents trombone, B. C. 685. First vaudeville tour of "Six Musical Tromboneheads," B. C. 686.
- 2 Tu Beethoven's "Moonlight Sonata" composed, 1802.
- 3 W First performance of "Carmen," Paris, 1875.
- 4 Th Inauguration of Woodrow Wilson, 1913. Mass Meeting of "Sole Teachers of Galli-Curci" at Carnegie Hall, 1922.
- 5 F Boston Massacre (without assistance of Messrs. Parker, Hale and Downes), 1770. Arthur William Foote born, 1853.
- 6 Sa First annual meeting of Amalgamated Violin Pupils of Leopold Auer at Madison Square Garden, 1921.
- 7 Su Boston, Philadelphia, Cincinnati, Detroit, Minneapolis and Chicago Symphony Orchestras decide to give no concerts in New York, 1995.
- 8 M Ruggiero Leoncavallo born, 1858. Died August 9, 1919.
- 9 Tu Antonius Stradivarius wins thirteen blue ribbons in the Cremona Open Championship for Blooded Bull-Fiddles, 1729.
- 10 W Dudley Buck born, 1839. Sarasate born, 1844. H. E. Krehbiel, more often quoted by musical artists than Shakespeare, born, 1854.
- 11 Th H. E. Krehbiel attends first chamber music concert, 1854.
- 12 F Début of "Simon Boccanegra," 1857. H. E. Krehbiel's name first appears in print, 1854.
- 13 Sa H. E. Krehbiel deplores passing of all great voices, 1854. Hailed as DEAN of Musical Critters, 1855.
- 14 Su "Die Wacht am Rhein," now obsolete song, composed by Carl Wilhelm, 1854.
- 15 M Ides of March. J. Caesar, Roman society leader, cut dead by rivals, B. C. 44.
- 16 Tu World première of "Thais," Paris, 1894.
- 17 W *St. Patrick*. Parade abandoned on account of prohibition, 1920.
- 18 Th Bill Guard first declared to resemble "Buffalo Bill" Cody, 1880.
- 19 F Début of "Faust," Paris, 1850. First Performance of "Boris Godounoff" at Metropolitan Opera House, 1913. W. J. Bryan, lecturer against Spirits, born, 1860.
- 20 Sa Doctrine that operatic sopranos should not have children first enunciated in newspaper interview, B. C. 2,000.
- 21 Su *Spring* begins performance promptly as advertised. (*To avoid Spring Fever, listen to no Debussy music.*) Johann Sebastian Bach born, 1685.
- 22 M Open season for Spring Festivals. No license required.
- 23 Tu Physharmonica invented by Anton Hackel, 1818.
- 24 W Marcia Malibran born, 1808.
- 25 Th Lord Baltimore lands at Baltimore, Md., for lecture tour, 1634.
- 26 F Failing to speak language of natives, Lord Baltimore's first lecture a failure, 1634.
- 27 Sa Vincent d'Indy born, 1851.
- 28 Su PALM SUNDAY. Metropolitan Opera House Claque strikes, declaring holiday for palms, 1920.
- 29 M Seventeen Russian violin geniuses arrive at Ellis Island, 1920. Seventeen violin geniuses deported from Ellis Island, 1920.
- 30 Tu Handel & Haydn Society of Boston, founded, 1815.
- 31 W Franz Joseph Haydn born, 1732.

Emile Polak, her accompanist; Hallett Gilbert's "Evening Song" and Richard Hageman's "At the Well"; also a group of Slovak folk songs by Francis that closed her program. In these, except for an occasional variation from pitch, the singer produced a pleasing effect, and was cordially applauded. Many flowers also awaited her at the end of the third group.

The Little Symphony, George Barrère, conductor, has been engaged to play three evening concerts at the National American Music Festival, at Lockport, N. Y., Sept. 6 to 11. The ensemble will perform only American-born composers' works. They will also play any new works of merit that may be composed for this occasion.

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DAVID BISPHAM

Edith Mason's Triumphs at Monte Carlo Followed by Appearances at Paris Opera

American Soprano Tells of Her Operatic Activities—Good News Concerning Lucrezia Bori

A LETTER received by MUSICAL AMERICA from Edith Mason, the American soprano, from Monte Carlo, tells of her splendid success in opera. Immediately following the closing of the Théâtre Lyrique in Paris, where Miss Mason was winning laurels, at the same time that her husband, Maestro Polacco, was revealing his distinguished gifts as a conductor to Parisian opera-lovers, the soprano was engaged for the opera at Monte Carlo to open the season as *Marguerite* in Gounod's "Faust," with Muratore in the title rôle and Vanni Marcoux as *Mephisto*. She had a real triumph. There she has also sung *Thais*, with Journet as *Athanael*, and *Juliet*, with Muratore as *Romeo* in the Gounod opera. The closing of the Théâtre Lyrique was due to the strike of the orchestra and chorus.

Americans may feel proud of this singer, who has been engaged to sing at the Grand Opéra and Opéra Comique in Paris. On March 3 she had her début at the Opéra as *Juliet*, and on March 8 sings *Thais*, and *Gilda* in "Rigoletto," on March 12. Then directly following this, she sings at the Opéra Comique, making her début there as *Cio-Cio-San* in Puccini's "Madama Butterfly," while her other appearances will include *Manon* in the Massenet opera and the title rôle in Charpentier's "Louise." For next winter Miss Mason has already been offered a contract at the Opéra Comique of ten performances a month for four months,



© E. F. Foley

Edith Mason, Who Is Scoring Successes
at the Opéra in Paris

but she has not yet accepted, as her plans for next year are not yet settled.

Miss Mason also sent news about another prima donna that will be of great interest to New York opera-goers. Her letter, dated Feb. 6, went on to say: "To-night dear little Lucrezia Bori appears here as *Manon*, and I am delighted to be able to say truthfully that she is as

adorable as of old, and that her voice is in absolutely perfect condition again." The many admirers of the little Spanish soprano, who from her début here in Puccini's "Manon Lescaut" was a Metropolitan favorite, second only to Geraldine Farrar, will be glad to know of this and will look forward eagerly to the arrival of Miss Bori in New York in January, 1921, when she will make her reappearance as a member of the Metropolitan Opera Company.

TETRAZZINI IN LINCOLN, NEB.

Diva, with Warren Proctor, Given Ovation—Produce "Robin Hood"

LINCOLN, NEB., Feb. 21.—Lincoln was greatly interested in the visit of Mme. Luisa Tetrazzini, who gave a concert before a capacity house at the City Auditorium on Monday evening. Intensely enthusiastic applause greeted Mme. Tetrazzini upon her appearance; she was recalled many times, and given a real ovation at the close of the concert. Such enthusiasm has not been witnessed in Lincoln for many seasons. The coloratura was assisted by Warren Proctor, tenor, who also won honors, and by Pietro Cimara, composer-pianist. Mrs. H. J. Kirschstein was the local manager. Following the concert, Mme. Tetrazzini and her party were guests at a dinner.

DeKoven's "Robin Hood" was presented at the Orpheum Theater on Tuesday evening by the Dunbar Opera singers, the principal singers and the chorus disclosing fine voices. The evening's performance was thoroughly artistic and enjoyable. Especially commendable was the work of Albert Parr, who played *Robin Hood*, Ed Andrews as the *Sheriff*, and Miss Jackson, as *Alan-a-Dale*. H. G. K.

Lydia Ferguson gave a costume recital recently before the Woman's Club of Erie, Pa., featuring Breton folk-songs.

SUNDELIUS AIDS SOCIETY

People's Liberty Chorus Presents a Worthy Program with Large Orchestra

The People's Liberty Chorus, a society which has for its aim the promotion of a nation-wide appreciation of music, and the establishment of choruses throughout the country, gave an interesting performance at Carnegie Hall, Friday evening, Feb. 27, under the directorship of L. Camilieri. The chorus was assisted by an orchestra of sixty members of the New Symphony, and the soloist was Mme. Marie Sundelius.

The orchestra opened the program with an excellent performance of Weber's "Euryanthe" Overture; the little interlude for several violins was played truly exquisitely. The chorus sang creditably Beethoven's "Creation Hymn," "When Wilt Thou Save Thy People," by Booth, and "I Am Alpha and Omega," by Gounod.

Great applause greeted Mme. Sundelius's singing of *Micaela's* air from "Carmen." She gave an extra, *Musetta's* Waltz Song from "La Bohème," very delightfully.

Dr. Henry Van Dyke spoke on "Sing and March Together." Mr. Camilieri also spoke briefly.

Berlioz's "Marche Hongroise" was the satisfying ending of an enjoyable evening. L. S.

Bertha L. Rodgers and Hans Kronold In Ohio Recitals

Bertha L. Rodgers, contralto, and Hans Kronold, 'cellist, have been appearing in joint recitals in Ohio during the week just past. On March 4 they were heard in Youngstown, the following day in Gambier and left that evening for Columbus, where they were to be heard the next day.

E. ROBERT SCHMITZ



E. Thayer Monroe.

"Dazzling Performance" as Soloist

With Boston Symphony, in Boston, Feb. 13 and 14

BOSTON HERALD

This was an unusually interesting concert. Mr. Schmitz, a pianist of the first rank, is a modest man as he is a most accomplished musician and virtuoso. The Concertino is not a work that an arrogant pianist, eager for applause, would choose for the piano as it is used by Mr. Carpenter as an orchestral instrument.

Nevertheless there was opportunity for Mr. Schmitz to display a singularly beautiful and liquid touch, a strength that is in contrast with his delicate, sensitive appearance compelling brilliance and exquisite phrasing. . . . Mr. Schmitz and the orchestra—the performance was a dazzling one—were loudly applauded.

PHILIP HALE.

BOSTON POST

A novel and very interesting feature of the Boston Symphony Orchestra was the first performance of J. A. Carpenter's Concertino for piano and orchestra, with E. Robert Schmitz, the French pianist, who then made his Boston debut as soloist with the orchestra.

MR. SCHMITZ'S VIRTUOSITY—Much more could be written of the performance, which was one of breathtaking mastery. Mr. Schmitz proved himself a super-pianist in mastering any and all difficulties, in showing his complete orchestral understanding of the music, in expressing himself on the piano with a virtuosity as unbridled and yet under control as certain as the virtuosity of the composer.

The audience gave this music an extremely enthusiastic reception and the composer with conductor and pianist bowed from the stage.

OLIN DOWNES.

BOSTON EVENING RECORD

The work was given a dazzling performance by the orchestra, and by the assisting pianist, E. Robert Schmitz. This pianist has a singularly pearly tone, technical resources which are apparently unlimited and a great reservoir of unused strength. The work is not a short piece for the piano, but Mr. Schmitz made the piano performance tremendously interesting.

J. V. CLARK.

BOSTON EVENING TRANSCRIPT

NEW PIECES AND OLD AT THE SYMPHONY CONCERT—In particular, however, Mr. Carpenter's concertino stirred the listening company. Twice and thrice after it heard the music it summoned him to the stage with the assisting pianist, Mr. Schmitz. His light, bright touch suited the music. He had been sensitive in its caprice of rhythm, modulation, mood and course.

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January 29th. The Evolution of the piano merely as an instrument and its influence on the piano literature through the ages. (The parallelism to the orchestra's development.)

February 4th. The nations expressing their souls through the medium of dance movement, its translation into piano literature (from the ancient to the actual day).

February 11th. The scientific connection between the Fine Arts. The Architecture, Painting, Drawing. The Tradition of the Masses in its erroneous expression: Bach the First Cubist, Debussy the First Classic.

Illustrations for these four Lectures included Works by: Louis Aubert, Bach, Beethoven, Carpenter, Chopin, Couperin, Daquin, Debussy, Deodat de Severac, P. Grainger, Liapounoff, Moskowski, MacDowell, Prokofieff, Ravel, Rebikoff, Schumann, St. Saens and others.

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Explorer Writes Libretto for Hadley

American Composer to Write Opera to Fairy Story, "Princess Curious," Written by William Thompson, Renowned as Traveler

A NEW author who delves into delightful fairy tales and myth lore for his creations, is just coming into prominence. This is William Thompson who was renowned formerly as a traveler and cosmopolitan, having girdled the world several times, made thirty-six voyages across the Atlantic, penetrated to 70° north latitude or 300 miles above the Arctic Circle, exploring among the Eskimos, and lived for years in foreign countries—England, France, Belgium, Holland, Spain, Portugal, Russia and Australia.

During his travels Mr. Thompson became interested in myths of aboriginal peoples, and last year wrote "Wigwam Wonder Tales," published by Charles Scribner's Sons, and meeting with distinct popularity.

Mr. Thompson's next compositions led him to Fairyland whence came his dainty and charming characters, the *Princess Curious* and *Mademoiselle Chiffon Fair*. The adventures of these delightful little ladies among the animals, insects and other inhabitants of the Fairy realm have so pleased Henry Hadley, the eminent composer of "Cleopatra's Night" and other works, that he has accepted the libretto of the "Princess Curious" for adaptation for an opera. This inquisitive little Princess finds a Wonder Flower which gives her power to understand the language of birds, insects and



William Thompson, Explorer, Whose Libretto Is To Be Set to Music by Hadley

other creatures, whereupon follow interesting episodes and surprises.

Mr. Thompson has, within the last year, been made a Fellow of the Royal Geographical Society of Great Britain, a member of the Société De Géographie of France and an honorary member of the Portuguese Geographical Society.

Award Prizes to Schools in Music Contest in Dallas

DALLAS, TEX., Feb. 18.—The Music Memory Contest, inaugurated by the Municipal Music Commission last fall, has stimulated interest in good music, as well as created a heavy demand for pianos and phonographs of all kinds. Three hundred dollars in cash prizes were offered by merchants and an additional prize by the *Dispatch*, a local paper, to be distributed among the schools and children. In the final contest Bryan High School won the first prize of \$25, and among the grade schools, Brown and Cumberland Hill schools won first prizes of \$15 each. The final contest was held at the City Temple, Feb. 14, and while the fifty judges were grading papers the audience, which was more than capacity, was entertained by Orion Bush and David Grove. The contest was conducted by J. F. Kimball, superintendent of the city schools. Manning B. Shannon, chairman of the Music Commission, made an address at the opening of the contest. Arthur L. Kramer, chairman of the prize committee, made the announcement of the winning scores. C. E. B.

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HENRY GURNEY IMPRESSES

Philadelphia Tenor Presents Novelties in His Annual Recital



Henry Gurney, Tenor

PHILADELPHIA, Feb. 20.—Henry Gurney, the noted tenor, whose work has won him eminence in the musical life of Philadelphia, in which he has been prominent except during the years when he was singing in opera in Italy, gave his annual song recital last evening in Witherspoon Hall, under the auspices of the Department of Music of the Uni-

versity Extension Society. Mr. Gurney was in most excellent voice and his interpretative artistry was at its fullest and finest. In his choice and well chosen program he featured groups of American, English, Irish and Scottish songs, including several novelties. A brace of three of his American songs were by Philadelphia composers, and included the delicate "Thou'rt Like a Flower," by the late Dr. W. W. Gilchrist, "At the Gate," a grateful work for tenor, by H. Alexander Matthews, and dedicated to Mr. Gurney, who sang it *con amore*; and "Love's Young Dream," by Ellis Clark Hammann, the soloist's artistic accompanist. In diction, in temperamental variety and in keen insight into composer's meanings Mr. Gurney's singing was highly distinguished. W. R. M.

PROJECT NEW SEASON OF OPERA IN NEW ORLEANS

Impresario Verande Plans Twelve-Week Engagement—Idelle Patterson in a Charming Program

NEW ORLEANS, Feb. 20.—Impresario Louis P. Verande is seriously considering another season of opera here, and is about to invite subscriptions for at least a twelve-week season, the opera to be housed either in the Athenaeum or in an available local theater. Harry B. Loeb would be associated with the new venture. He avers: "I do not see why a man who has been fighting adversity should give up his ideal and not try to do better." He makes acknowledgment especially to the women of New Orleans who came to the fore after the French Opera fire with operatic scores, gowns, carnival jewels, even shoes, for the resumption of the broken season.

Nina May, a native Orleanian who has returned after many years residence abroad, assisted by Mm. Conrad and Kanony, all of the defunct French Opera Company, and Eugenie Wehrmann-Schaffner, pianist and Henry Wehrmann, violinist, gave a concert at the Louisiana Feb. 11.

Idelle Patterson was the soloist at the Friday morning concert at the Grunewald Little New Theater. Her diction and phrasing were noteworthy adjuncts to her fresh and charming soprano voice.

Twelve members of the late French Opera Company sailed for France direct from this port Feb. 19. Not one could speak a word of English. Four were war veterans with citations and Croix de Guerre. One of the women had nursed the wounded for two years. They were stranded here and a committee sought funds quietly with which to send them to their own country, hurriedly, as it will be another month before a ship will leave from New Orleans for France. A dramatic moment occurred at a moving picture house when Ben Piazza explained the needs of the choristers, after which Mme. Caro-Lucas, the contralto star of the late company, stepped upon the stage with a French flag and sang "La Marseillaise." In a trice \$272 was collected. About a thousand dollars was realized elsewhere. H. P. S.

Dr. Carl Giving Special Lectures at the Guilman Organ School

The annual mid-winter course of lectures at the Guilman Organ School is being given by Clement R. Gale on "Boy Choir-Training," and Dr. Howard Duffield on "Hymnology." In addition Dr. Carl is devoting time to special lectures given by him on practical subjects relative to the work organists are called upon to do, and in service-playing, accompanying, chants, hymn-tunes, and in preparation for special musical services, oratorios, etc.

The school enrolment is the largest for many years. The weekly organ recitals at the Brooklyn Institute in the Academy of Music are played by Willard Irving Nevins, George Howard Scott and Albert Mehnert.



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ADMIRABLE RECITAL BY GRACE NORTHRUP

Soprano Discloses Taste and Skill in Her First New York Program

Few song recitals of the year have had the vocal merit of the one given in Aeolian Hall Tuesday afternoon, Feb. 24, by Grace Northrup, with Richard Hageman at the piano. A very pretty lyric voice was used with a high degree of skill and with admirable taste and discretion. Moreover, the singer brought to her numbers a charm of personality and a grace of bearing that inevitably heightened their effect. She was very cordially received, and added two supplementary numbers at the conclusion of her program, after having repeated Grovlez's "Guitares et Mandolines" and Hageman's "At the Well" in response to the enthusiastic applause.

There is always a pleasure, though an infrequent one, in hearing airs of the classic Italian period well sung. The soprano opened her program with a group consisting of Paradisi's "Quel Ruscelletto," Legrenzi's "Che Fiero Costume," and Handel's "Lusinghe Piu Care," together with Carl Loewe's "Canzonetta," in which her voice was facile and of winning tone, and her style admirable. She was equally successful in the French group that followed, including numbers by Grovlez, Chausson, Laparra, and Szule. Chausson's "Amour D'Antan" was sung *mezzo-voce*, throughout, and was beautifully achieved.

One of the loveliest numbers was Grieg's "The Way of the World," charmingly sung. The same composer's "Mother Sorrow" was given with appealing tone. The program also included numbers by Rachmaninoff, Moussorgsky, Rummel, Scott, Huerter and Rihm. The singer was very skillful in her use of the head voice, and this very skill perhaps is a temptation to its over-use, resulting in some sameness of treatment in numbers of differing emotional nature. Although this was Miss Northrup's first New York recital, she has sung with success elsewhere and her previous experience was manifest in the surety and smoothness of her art. O. T.

Ponselle Appears with the Philharmonic in Brooklyn

The fourth subscription concert of the Philharmonic Society in Brooklyn on Sunday afternoon, Feb. 15, had as its soloist Rosa Ponselle, soprano of the Metropolitan. Miss Ponselle, in rich, vibrant tones, sang *Margarita's* Soliloquy from Boito's "Mefistofele" and the aria "Ocean, Thou Mighty Monster," from Weber's "Oberon," and was long applauded.

The audience was highly enthusiastic over Mr. Stransky's offerings. A. T. S.

Hess in Pittsburgh

PITTSBURGH, PA., March 1.—Hans Hess, Chicago 'cellist, who appeared on Feb. 24 in a recital before the Tuesday Musical Club, won the admiration of a capacity audience. Throughout the entire program he delighted his hearers and long continued applause followed his diversified program, which resulted in four extras.

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ON DECEMBER 26 and 27, 1919

CHICAGO TRIBUNE

It was Percy Grainger afternoon at the Chicago Orchestra concert yesterday. It is true that Bach and Brahms and Glazounow contributed to the musical entertainment, but they are among the "old folks" and, like all who have reached that age, they have to step aside when Youth comes to the fore.

And so Percy Grainger took the afternoon into his own hands yesterday and made us for the moment forget how serenely lovely is the Pastoral from the Bach "Christmas Oratorio," how much of beauty and nobility is contained in the Brahms second Symphony. The Australian Youth with the golden aureole, played the G-Minor Concerto of Saint-Saens and did it with an ease, a dash, a perfection, and an outdoor sweep that made it fairly electrifying. Consummate master of his instrument and its every resource, he gave the work with an authority, a musicianship, and a clarity that made the performance ideal.

CHICAGO HERALD EXAMINER

Earlier in the day Grainger appeared simply as solo pianist, and in that capacity gave a dynamic reading of Saint-Saens' second concerto that swept the players and audience completely off their feet. His pulsating rhythm was elemental in its contagious directness, his eloquent fingers brought unsuspected tone qualities from the piano. He sounded like a young edition of Paderewski in that master's most inspired moments.

CHICAGO DAILY NEWS

Vitality, refreshing vigor, breeziness, and forthright application and attention to the work in hand, characterize the piano playing of Percy Grainger, the Australian-American pianist, who appeared as soloist with the Chicago Symphony Orchestra at its regular concert yesterday afternoon.

The concerto was played with a very strongly accented style, with sharp pulsations of rhythms, with a healthy virility, and with a sort of refinement in both the first and second movements. The third section, which resembles a tarantelle in style and movement, he played with marvelous speed and with broad tone effects. While technically the concerto was given almost faultlessly, there were, of course, splotches of tone color which made up for cameo-clarity of figure, but the concerto as a whole made a tremendous success and Mr. Grainger was recalled a number of times at its conclusion.



Photo by Frederick E. Morse, Sol Young Studio

The piano is treated like an orchestra instrument and is played both by hands and with the padded hammers that are used in the marimba and the xylophone, and all the percussion instruments are played with two sets of hammers, both padded and wooden.

The piece itself is full of ingenious sound colors, and at times one imagines that the warriors are hard at it, for there is no sparing of tone volume and ponderous sound.

Then there are also passages of more quiet moods, and for novel effects, the entire brass section retires in the midst of the rendition of the piece, to the recesses behind the stage, and plays from there in conjunction with the ensemble in front. It is a clever composition, with spots of musical beauty, but it hardly belongs to the more serious of our symphonic works.

Last summer Mr. Grainger, in conversation with the writer, said that he was experimenting with the

CHICAGO AMERICAN

Let us, rather, consider first Percy Grainger, the pianist—the Percy Grainger who, in the lovely concerto No. 2, G Minor, of Saint-Saens, crowned himself with laurels.

Mr. Grainger's amazing technique leaves one giddy. All the difficulties of the concerto, its dizzying runs, thirds, octaves, etc., were as easy for the pianist as thumb-twiddling.

The second movement, Allegretto Scherzando, was especially delightful, and at the close of the concerto all of five recalls rewarded the great pianist.

CHICAGO DAILY JOURNAL

Just before he made himself the most talked about person in the world of music—it was through the medium of his own piece, "The Warriors"—he had fairly taken the audience by storm by his performance of the solo part of Saint-Saens' G Minor piano concerto. It was something to remember.

Never did this piece exhibit such an exultant pulsing of rhythms as he put into it. He was a most uncommon pianist in it, the dance spirit extraordinary, playing as though technical considerations were not and had never been, with a speed that kept the orchestra at the peak of its expert attention, sweeping his hearers off their spiritual feet, with only an occasional or semi-occasional false note to prove that he was human.

marimbas, bells, xylophones and other percussion instruments with a view of introducing an entire choir of this class into our symphony orchestras, and most likely "The Warriors" suite is an example of the kind of music we will have to listen to with that added element to our modern orchestras.

The composition was played with the astonishing virtuosity which is a well known asset of our band, and Mr. Stock deserves much credit for his comprehensive reading of the score, which is at least as intricate and as complicated as Wolf-Ferrari's score to the opera "The Jewels of the Madonna," for which Director Campanini had a special desk built to hold the book, it was so much taller than any of the other opera scores.

The Brahms symphony in D-Major, No. 2, the introduction to part II. of Bach's "Christmas Oratorio" and a very tuneful and harmonically clever waltz by Glazounow, made up the rest of the program.

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SYMPHONY'S RETURN STIRS MINNEAPOLIS

Kreisler Also Evokes Furore —Other Local Musical Happenings

MINNEAPOLIS, MINN., Feb. 24.—A home-coming demonstration of unusual warmth marked the appearance of the Minneapolis Symphony and its conductor, Emil Oberhoffer, Friday night, after an absence of a month on its eighth mid-winter tour.

Even more tumultuous was the welcome accorded Fritz Kreisler as soloist. So far as Minneapolis is concerned, it also was the "home-coming" of a conquering artist to a field in which he was popularly acclaimed a supreme master. Every seat in the auditorium was occupied. After the playing of the Beethoven Concerto, enthusiasm waxed almost to the point of madness. Four encore numbers were played.

The orchestral offerings were Dvorak's "New World" Symphony and Ravel's "Spanish Rhapsody," played for the second time this season.

Sunday's popular concert also brought a capacity house. Suggestive of Washington's birthday was the use of Chadwick's Symphonic Sketch, "Jubilee," and Herbert's "American Fantasy." The familiar airs of the latter made of it an ingratiating number, and the closing measures given over to "The Star-Spangled Banner" were loudly voiced by the standing audience. The program opened with Berlioz's "Rakoczy" March, after which came Beethoven's "Leonore" Overture, a dramatic presentation replete with strength, warmth and finish. Two numbers much liked were Sibelius's "Finlandia" and "Valse Triste," the latter re-demanded.

Olive Nevin was the soloist. A pleasing style and judicious use of a nice voice made her appearance a grateful one. Good taste marked her singing of Mozart's "Deh Vieni non Tardar" from "The Marriage of Figaro" and Rimsky-Korsakoff's "Oxana's Song" from "Christmas Night." She gave two encores.

The Thursday Musical presented Arelia Wharry, soprano, with Mr. and Mrs. James A. Bliss, pianists, in a charming recital last Thursday. Miss Wharry's excellent method was applied to the singing of a fine selection of songs which she delivered in excellent voice and authoritative style to an audience well pleased. Edith Robinson was her accompanist. Mr. and Mrs. Bliss, in two-piano numbers—a Grieg Romance and the Arensky Suite—exploited a notable ensemble with touch and tone which made their playing delightful.

A recent concert by the Berkshire String Quartet drew an audience of University students to the campus and provided an educational opportunity of importance, also an occasion of rare enjoyment. The concert was one of a series being jointly sponsored by the music department of the University and the Faculty Woman's Club. The management,

headed by Mr. and Mrs. Carlyle Scott, declares the unqualified success of the undertaking from the managerial standpoint as well as from the standpoint of the educator.

The Thurston Management, Inc., has recently made marked advance in its usefulness to local musicians listed with it. Among these are Eugene Burke, tenor, who has been engaged by the Thurston Management to go on tour with the English Light Opera Company next season; Margarethe Pettersen, pianist, who filled a recital engagement in Fargo last week; Ebba Norman, soprano, soloist with Carl Scheurer Concert Company; Mae Hargarten, Lewis Fleming, Carl Hillweg, Lillian Schrader, Ruth Thompson, Nels Sasserson, Joseph Matuska, and Ray Larson. The building up of a managerial business for the benefit of the unexploited who are ready for public work assumes more and more importance in Mrs. Thurston's plans.

Carlo Fischer, the busy assistant manager of the Minneapolis Symphony, yet finds time to exercise his profession as a cellist in numerous concert engagements. During the past week Mr. Fischer has played in recital at Faribault and Owatonna. Louise Chapman was the accompanying pianist on the trip.

Stanley R. Avery, returning recently from a visit East, remarks on the widespread and truly genuine interest he found in American music. In talking with publishers and their representatives, such as William Arms Fisher (Ditson), O. G. Sonneck (Schirmer), Clayton F. Summy and others, Mr. Avery found them interested in new and creative work; while leading choral conductors, including Dean Peter C. Lutkin, Kurt Schindler and Nelson Coffin, showed a keen interest in new large choral productions and a ready willingness to give them every consideration. Mr. Avery played five programs of original compositions in New York, Yonkers, Chicago and Evanston. F. L. C. B.

Municipality of Portland, Me., Presents Boston Symphony in Concert

PORTLAND, ME., Feb. 19.—The supreme musical event of the season was the concert last evening by the Boston Symphony under the direction of Pierre Monteux. It was given in the Municipal Series under the auspices of the Music Commission, and the hall was more than sold out to an immensely appreciative audience. The program was most wisely selected and admirably adapted to an orchestral starved city.

The Rossini Club programs have been well attended and of their usual high excellence. At the Maine Centennial program recently given William R. Chapman came on from New York to hear one of his works rendered. A. B.

Ethel Killion and George Roberts Give Recital in Perth Amboy, N. J.

PERTH AMBOY, N. J., Feb. 27.—Ethel Killion, soprano, an artist pupil of Julia Allen, the soprano, appeared at the High School Auditorium last evening in re-

cit, assisted by George Roberts, pianist. Miss Killion proved herself a singer of fine gifts in the "Caro Nome" aria from "Rigoletto," old English songs of Young Brown and Monro, the "Una Voce, Poco Fa" aria from the "Barber of Seville," and French and Italian songs of Lemaire, Debussy and Sibella. In her English-American group she sang songs of Homer Samuels, Lover, Wood and Novello. She was received with acclaim, closing her program with the "Ah! Fors è Lui" aria from "Traviata." Mr. Roberts played Geisler's "An Episode," an Albeniz Seguidilla, Palmgren's "May Night," Rachmaninoff's G Minor Prelude and Leschetizky's Octave Study with excellent technical and interpretative quality, and was heartily applauded. He also played Miss Killion's accompaniments artistically.

Emma Roberts, Born in South, Sees Cotton Gin for First Time



Emma Roberts, Contralto, in Raleigh

When Emma Roberts was singing in the South on a recent tour, she took advantage of her stay in Raleigh, N. C., to motor out to watch the operations of a cotton gin. Although Miss Roberts was born in the South, it was her first experience of the kind.

Alice Nielsen Enraptures Salt Lake

SALT LAKE CITY, UTAH, March 1.—A concert of note was that of Alice Nielsen, who charmed a large audience at the Salt Lake Tabernacle, under the management of Edward P. Kimball recently. Her program comprised some twenty songs, running the gamut of human emotions. She was generously applauded, bringing forth several encores. Z. S. H.

CHORAL WORK PRIZE

Tuesday Musical Club of Pittsburgh Announces Contest for Composers

PITTSBURGH, Feb. 27.—The Tuesday Musical Club has offered a prize of \$200 for the best original, unpublished, and hitherto unperformed composition submitted under the following conditions:

1. The composition is to be for four-part chorus of women's voices, with piano accompaniment, with or without solo voices (soprano or contralto). The number of voice parts may be increased upon occasion. The form and extent of the composition is left to the composer, but it is desired that the performance should consume from eight to ten minutes. Sympathetic and effective writing for voices is a primary consideration.
2. The choice of words, preferably secular, is left to the composer, but unrestricted privilege to use any text submitted is a necessary consideration.
3. The composer must be a native or naturalized citizen of the United States.
4. Each composition submitted must bear a fictitious name or motto. The same name or motto, with the composer's real name and address, and stamps for return of manuscript, should be enclosed in a sealed envelope and mailed to Mrs. Arthur B. Siviter, President of the Tuesday Musical Club, 5500 Elmer Street, East End, Pittsburgh, Pa.
5. The compositions, bearing no other designation than the fictitious name or motto, should reach Mr. Boyd not later than July 1, 1920. The award will be made public by Sept. 1, 1920. The prize composition becomes the property of the Tuesday Musical Club of Pittsburgh; other manuscripts will be returned to the composers.
6. The award will be made by a committee of three, Messrs. N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia, Charles Heinroth and Charles N. Boyd of Pittsburgh.
7. Manuscripts and all communications concerning the competition should be addressed to Charles N. Boyd, Director, Tuesday Musical Club Choral, 4259 Fifth Avenue, Pittsburgh, Pa.

KOTLARSKY IN RECITAL

Violinist Has Assistance of His Brother in Aeolian Hall

Serge Kotlarsky opened his violin recital on Tuesday evening, Feb. 24, in Aeolian Hall with the "Kreutzer" Sonata, his brother, Max, playing the piano part. The two acquitted themselves well; the violinist's intonation being generally good, his mastery of his instrument's technical difficulties of a high character and his playing informed throughout with good musical understanding, if with no amazing degree of fire.

Max Kotlarsky did good work at the piano, both as co-player of the sonata and as accompanist for the Saint-Saëns B Minor Concerto and the smaller works of his brother's program. These last comprised Josef Achon's "Hebrew Melody"; "Tambourin," Gossec-Franko, and Sarasate's Spanish Dance, No. 8.

The Vieuxtemps Rondino brilliant in its display of the violinist's technical achievements, made an effective close to a program which was heartily applauded throughout by a large audience. C. P.

Give Concert in Brooklyn Club

Maurice Kaufmann, violinist, Vladimir Dubinsky, cellist, Campbell Weston, pianist, and Florence Detheridge, contralto, gave a concert at the Crescent Club in Brooklyn on Feb. 15.

WINIFRED LUGRIN FAHEY

Dramatic Soprano

FIRST NEW YORK RECITAL IN AEOLIAN HALL, FEB. 18th, 1920.

New York Times by Richard Aldrich, Feb. 19th, 1920.

Madame Fahey showed the possession of a voice of more than common capabilities—a voice of excellent natural quality, of richness, of range and of abundant power at both extremes and in the intervening part; a voice offering assuredly large possibilities, and interesting to hear. . . . Her program was of unusual extent and variety and made large demands upon her artistic resources.

The voice is there in abundance and with abundant potentialities.

New York Sun-Herald by W. J. Henderson, Feb. 19th, 1920.

A singer who has a voice of such proportions and range as Madame Fahey's ought to be able to attain a position of value in the musical world.

New York Evening Mail by Katherine Lane, Feb. 19th, 1920.

Another Pacific coast singer came to New York and gave a deal of pleasure to an audience at Aeolian Hall yesterday afternoon. Madame Winifred Lugrin Fahey proved herself a musician of talent and attainment in a program of versatile demands.

Mr. Ward-Stephens played organ accompaniments for the oratorio numbers, in which Madame Fahey evinced considerable dramatic temperament. Her voice probably gave the most pleasure in a group of French and Russian songs, concluding with Rachmaninoff's "Oh, Thou Billowy Harvest-Field," which was sung with taste and finish.

Management: J. Macdonald Fahey, 132 West 87th St., New York
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NEW YORK, MARCH 6, 1920

THE CHICAGO COMPANY'S SEASON

New York bade good-bye to the Chicago Opera Co. last Saturday with genuine regret. It will be sincerely missed during the weeks between now and the close of the music season. Opera-goers have grown accustomed in the month gone by to cast their eyes toward Lexington Avenue for a considerable part of their operatic excitement and delectation. Be they never so unfinished the performances of the Chicagoans are electrical and supremely dynamic. They abound in a spirit of exuberant life. They stimulate the most jaded musical appetite.

The sojourn of the Chicagoans was marked, of course, by faults, some of them not easily condoned. The absence of poor Campanini may have accounted for certain managerial laxities and indiscretions, or again, it may not. But in spite of a very determined effort by several New York dailies to minimize the value of everything they did, the company's visit afforded local music-lovers several outstanding musical experiences that, in the nature of things, they could not otherwise have undergone. By virtue of two achievements, at least, the organization made history.

Those two were the production of Montemezzi's great masterpiece, "L'Amore dei Tre Re," with Mary Garden in the rôle of *Fiora*, and Gino Marinuzzi, the greatest operatic conductor heard in New York since Toscanini and Polacco, acquainting us with the authentic interpretations of the score, derived from suggestions of the composer himself; and the revival of Bellini's deathless "Norma," after the neglect of almost a generation.

Messenger's charming, if fragile, "Madame Chrysantheme," Ravel's very diverting "L'Heure Espagnole," Felix Borowski's colorful ballet "Boudour," John Carpenter's engrossing "Birthday of the Infanta," Erlanger's long-awaited "Aphrodite," miraculous "Falstaff," Massenet's spectacular "Hérodiade"—these works, together with such gods of popular idolatry as Bonci, Galli-Curci, Ruffo, were the signal contributions of the visitors to the season's pleasures. There were, naturally, disappointments. The greatest of these was the "Rip Van Winkle" opera of the late Reginald de Koven. Nevertheless, the five weeks at the Lexington Theater were memorable.

THE GENDER OF SONGS

Recitalists well may ponder over the reminder to be found in David Bispham's recently published "Recollections" that there is such a thing as gender in a song. How frequently, yet how grotesquely, a tenor is heard crooning a mother's lullaby to her babe, or a soprano is found giving soaring voice to a *mattinata* in which she bids a fair one arise and, without stopping to braid her shining hair, come to the window and greet the rosy day!

There was some comment recently when a prominent male singer made use of "The Last Rose of Summer." It has not the positive gender; either masculine or feminine, of the essentially manly "Annie Laurie," which women singers long have used with impunity; or of "Sally in Our Alley," which certainly is a man's song. But it is in more formal program material that indifference to the gender of a song is apt to stand out as glaring bad taste. The traditions and associations of household airs tend to make them the property of all, and to place them on a footing somewhat different from that of the art song.

As Bispham states, women singers probably are the worst offenders. It is nothing unusual to hear a soprano or contralto interpreter of Grieg swing into some vigorously masculine sea song. A Leoncavallo, Tosti or Rossini *mattinata* is likely to be found on any hit-and-miss grouping of songs. Homer's "Uncle Rome" is as out of place for the woman singer as would be Huhn's "Invictus." My lady's charms are described daily with piquancies more befitting the lady herself than the admirer who, supposedly, is picturing them. One wonders if the lady can be half so cute as her dimpled and ogling swain.

But not all such offenses are committed in the treble. When a much admired operatic baritone makes use of Gretchaninoff's "Cradle Song" as an encore number; when a tenor who is a popular idol rejoices in the "darling mother" sentiment of Braga's "Angel's Serenade," or a basso of established reputation voices the woes of the deserted maiden in "Oh, Waly, Waly," there is no denying that the veteran Bispham's injunction to respect the gender of a song is a timely one for men as well as women recitalists.

WESTWARD HO!

More than ever before the United States has a sound like Eldorado in the ears of foreign music makers. With the exchange overwhelmingly in favor of the dollar, countless of our brethren abroad are no doubt planning to visit our shores and bear away a tidy harvest of round metal. And who can blame them? A few thousand dollars converted into the currency of, say, Poland, or Finland, or Yugoslavia, mean under prevailing exchange rates a very comfortable piece of money, even allowing for the inflated cost of living in those countries. It is only natural that European artists should turn longing eyes toward our shores. And it needs no oracle to predict a record Western movement of musicians of all stripes and nationalities during the next twelve-month. Will Easy Come and Quickly Depart be their motto?

The statement of E. Robert Schmitz, the poetic and imaginative French pianist, that Bach was the first cubist and Debussy the first classicist, if viewed in the light of an artist's definition of the terms, recalls that Herbert Spencer once set out to prove, scientifically, that the composer of "Le Prophète" and "Les Huguenots" was less like Meyerbeer than a number of other composers of the day.

In Los Angeles recently, there was a free symphony concert for wage-earners. On the basis of relative incomes, someone should give a concert for the professional and clerical classes and pay them to attend.

Philadelphia has harked back to the old days when Shrove Tuesday was the day for a final spree that was to last the celebrants until the end of Lent. The Quaker City cut loose and went to "Zaza."

The conductor, singer, banker or lawyer who has not been mentioned as the probable successor of Cleofonte Campanini travels in exclusive circles.

PERSONALITIES



Photo Bain News Service

Kathleen Howard in Hours of Relaxation

Whatever Kathleen Howard may do on the stage in the character of *Zaza's* semi-saturated parent, by her own fireside and in *propria persona*, she displays quite other tastes, as the accompanying picture shows. Mme. Howard is accustomed to using her head to good purpose, as she has indicated, not only by her clever work in the above mentioned and in other rôles, but also in the writing of her recently published memoirs, "The Confessions of an Opera Singer," wherein she displays not only good taste, but much good sense.

Godowsky—Leopold Godowsky's fiftieth birthday was celebrated on Friday, Feb. 13, in unique fashion, by a passenger on the *Lapland*, which sailed from New York for Cherbourg on Feb. 25. Mrs. Bodanzky will visit Paris, Vienna, Prague and Mannheim before returning to the United States in the latter part of April.

Bodanzky—Mrs. Artur Bodanzky, wife of Artur Bodanzky, conductor of the new symphony, was a passenger on the *Lapland*, which sailed from New York for Cherbourg on Feb. 25. Mrs. Bodanzky will visit Paris, Vienna, Prague and Mannheim before returning to the United States in the latter part of April.

Gardner—Samuel Gardner, the young violinist and composer, has been spending some days in Kingston, N. Y., during the past week, in order, as he says, "to get a hike in the snow towards the Catskill Mountains." He was just in time to enjoy the additional beauties of one of the wildest northeast storms that ever swooped down on that region.

Garden—Dorothy Dalton, who created the rôle of *Chrysis* in "Aphrodite" at the Century Theater, was the guest of Mary Garden, creator of the musical rôle of *Chrysis* in the opera "Aphrodite" at the dress rehearsal on Thursday, Feb. 26, at the Lexington Theater. Miss Dalton could not desert her own "Aphrodite" at the Century, so that when Morris Gest told Miss Garden of Miss Dalton's desire to witness a performance, the grand opera star not only promptly asked the Century light to the rehearsal, but later entertained her at tea in the star dressing room.

Bonci—Alessandro Bonci, the opera tenor, had a room in his apartment at the Majestic equipped as a gymnasium, and every morning before breakfast he went through various athletic "stunts," which he generally accompanied with song. He was swinging on a pair of rings and singing an aria from "Pagliacci" simultaneously, the other morning, when his hands slipped and he landed on the mat underneath with a thud just as he was taking a high note. Naturally, the note suffered. So did the tenor (from laughter) when he heard one workman in the hall shout to another, "Gosh! He's busted it!"

Svecenski—Louis Svecenski, for many years solo viola of the Boston Symphony and a member also of the Kneisel Quartet from its inception to its disbandment, is enjoying the novel impression these days of hearing the greatest works of music from the audience, instead of assisting in their presentation on the stage. Thus, Mr. Svecenski heard Tchaikovsky's "Pathétique" a few weeks ago, for the first time at a New York Symphony concert, "in front," though he had played it in the orchestra innumerable times. The Brahms F Minor Quintet he heard also from the audience for the first time, when Benno Moiseiwitsch played it with the Berkshire Quartet at Aeolian Hall.



POINT AND COUNTERPOINT

By Cantus Firmus

A Message

Our Ouija board reports as follows: "Mr. ———, the composer, arrived safely after a pleasant journey. He was met by a reception committee consisting of musicians whose works he so freely used in his own creative periods."

"Mr. ——— eyed the committee suspiciously and asked if any other composers were on hand to greet him. When informed that no other musical souls had volunteered on the reception committee, he became indignant and demanded that Beethoven be immediately advised of his arrival. The committee explained that Beethoven, Bach and Wagner were absorbed in rehearsing their newest operatic spectacle and could not be interrupted."

"Just tell them that Mr. ——— wants to see them," he insisted, but the committee was unmoved.

"Then lead me to Felix Mendelssohn," he demanded.

"Mendelssohn's not here," snapped the chief of the committee, "he was black-balled on account of his 'Spring Song.'"

"Mr. ——— showed signs of uneasiness. 'Are you folks so particular about your music up here?' he asked anxiously."

"We are," replied the chairman, meaningly, "and what is more we have little use for the imitative, phonograph record, kind of composer."

"You needn't make faces at me, I'll take the hint," muttered Mr. ———.

"Which way is it to ———?"

Just then our Ouija stopped.

If scientists really want to signal Mars the way is easy. Simply select some liberal-sized area, say like the Sahara, and have Caruso, Galli-Curci and McCormack appear jointly before an audience of their admirers. If the applause doesn't annoy the Martians then we don't know nuthin'.

A Shocking Affair

Judge discovered these headlines in the Poughkeepsie, N. Y. *Star and Enterprise*, apropos of the recital of William Simmons the baritone:

"Mr. Simmons Sin Concert in Æolian Hall."

Wonder if Critic Krehbiel, Moral Censor of Music was present at the fascinating sin concert?

Re Lady Musicians

Listen to what James Swinburne says: "No woman ever brought out a system of harmony, or counterpoint, or a leading

textbook on any musical subject; no woman is famous as a teacher of composition, or of piano-playing, or of violin-playing; no woman has ever been an eminent organist; no woman has ever made a name as a music critic."

We simply pass on the words of this latter-day Swinburne in the hopes of hearing from Mrs. Beach, Mrs. Ware, Miss Foster, Miss Bauer, Mrs. Gere, Miss Leginska, Mme. Bloomfield-Zeissler, Miss Branscombe and some other unmusical ladies.

A Patti Anecdote

[From the Wall Street Journal]

Colonel J. H. Haverly, the old-time minstrel magnate, years ago conceived the idea of having Mme. Patti for a concert tour under his own direction, and called on her to make a contract. She received him most cordially, and the conversation went along swimmingly until they began to talk terms.

"May I ask your terms for fifty nights, Mme. Patti?" said Colonel Haverly.

"For concert or opera?" said the singer.

"For concert."

"Four thousand dollars a night, or \$200,000 for fifty nights, one-half to be deposited upon signing of the contract," said Patti glibly.

Colonel Haverly swallowed with difficulty two or three times, and then managed to speak.

"Two hundred thousand for fifty nights!" he exclaimed. "Heavens, madame! That is just four times what we pay the president of the United States!"

"Well," said Patti, "why don't you get the President to sing for you?"

The Hipp's a Big Joint

[Contributed by—Whom We Thank]

An eight-sheet poster outside the Hippodrome announces a Sat. concert for March 7 of

ALESSANDRO BONCI—TENOR
MARGARET MATZENAUER—CONTRALTO
TOSCHA SEIDEL—VIOLINIST

Joint Recital

Passing it the other evening Irene Schwarcz, the New York pianist, who appears next month in a recital with the cellist, Michel Penha, remarks that it ought to be billed "double joint" recital.

When Harold Bauer was in Pittsburgh the other day a well-informed woman from the South Hills persistently referred to him as "Harold Bell Wright at the pie-ano."

Kinda hard on the Peerless One I calls it.
HARVEY B. GAUL.

Come on Snow-Shoes, Skis and Sleighs to Hear Recital-Givers



RECENTLY, Josef Lhévinne, the pianist, and Samuel Gardner, violinist, played in Norfolk, Conn., under the auspices of Mrs. H. H. Bridgman, who has done much for music in Connecticut. They united in the César Franck Sonata, besides contributing individual numbers. People came on snow shoes, on skis and in sleighs to the little church perched high among the hills. The accompanying snapshot shows Mr. Gardner, Mr. Lhévinne and Emil Newman, Mr. Gardner's accompanist.

Kreisler's Sister Relieving Woes of Austrian Children



© Press Illustrating Service

Ella Kreisler, Sister of Fritz Kreisler

Ella Kreisler, sister of Fritz Kreisler, the famous violinist, has been working in Vienna with the Herbert Hoover representatives in behalf of the children of the famine-ridden Austrian Republic. She is also working with a number of Americans to secure clothing for the scantily-clad and ragged children.

SCHEIDEMANTEL CHOSEN TO HEAD DRESDEN OPERA

Former Singer's Election Ends Long Interregnum—New Works Performed by Recitalists and Chorus

Office of Musical America,
Dresden, Feb. 5, 1920.

Karl Scheidemantel, formerly Royal Chamber singer and Dresden's best *Hans Sachs*, has been elected opera director, whereby the long interregnum at the Opera House has been brought to a close. He will be assisted by Dr. Adolph, *geheimerregierungsrat*, whose merits in this line have long been recognized.

Fritz Reich has returned after a guest tour to Italy, to conduct the symphony concert at the opera, as well as to conduct "Rienzi" and the "Ring." Despite his brilliant recital successes, Duci von Kerekjarto was not up to the Beetho-

ven Concerto which he essayed as the orchestra's soloist.

The Volkssingakademie, in its last concert, presented Shreker's Psalm, Op. 6, for ladies' chorus and orchestra, an interesting specimen of the composer's early production. Kurt Striegler was the conductor of the work, as well as of Klose's "Die Wallfahrt nach Kevlaar," a work full of mood and color.

Edwin Lindner, after a serious illness, returned as conductor of the Philharmonic Orchestra and was enthusiastically greeted. The introductory number, Juon's "Wachterweise," based on Danish folksongs, achieved a *success d'estime*. Lilli von Kovacs, a fifteen-year-old pianist, made quite a sensation as soloist.

Magda Szemere and Ilse Veda Duttlinger, the latter an Auer pupil, have shown talent in recent recitals.

Paul Schramm's piano recital was quite a sensation recently. Young as he is, he is master of various styles.

Other recent recitalists were Friedrich Ehrhard, Ignaz Friedman, Karl Friedberg, Paul Wittgenstein, who in the war lost his right arm but did admirable work with his left hand, Paul Aron, Milly Stephaar, and the Mozart interpreters at the Conservatory.

Many festivities have been conducted in honor of Karl Scheidemantel on his election as opera director.

Dr. Waldemar Staefemann, in his latest cycle recital, gave an interesting work, "The Emperor and the Nightingale," by Winternitz, to the Hans Anderson story. Other numbers which he gave were new songs by Blumel and Tagore. Paul Aron successfully accompanied.

Kurt Taucher of Hanover recently gave a fine performance as guest soloist in Tannhauser. ANNA INGMAN.

Inez Barbour and Harold Land Sing Before Jersey City Audience

JERSEY CITY, N. J., Feb. 21.—Inez Barbour, soprano and Harold Land, baritone, appeared here in recital last evening. Both artists made an excellent impression, Miss Barbour scoring in a Godard aria and songs by Haydn, Brahms, Wilson, Hadley and Buzzi-Peccia, being obliged to sing a number of encores. Mr. Land was received with much favor in the Prologue to "Pagliacci" and songs by Grey, Terry, Strickland, Vanderpool and Woodman, the last named being "The Rover," which is dedicated to him. He was also compelled to respond to encores.

New Periodical for Organists

The first issue of the *American Organ Monthly* will be published on March 15 by the Boston Music Company, with Edwin Shippam Barnes as editor. The prospectus announcing this new publication indicates that it will be devoted to music for the organ and articles and news items concerning that instrument and its performers.

CONTEMPORARY AMERICAN MUSICIANS

No. 107

Ernest
Davis

ERNEST Davis, tenor, was born in Iola, Kan. His early training was pursued in Iola, and for three years he attended Bethany College. When nineteen, after little preliminary training, he sang the tenor rôle in Mendelssohn's "Elijah," in his native town. His success encouraged him to go to Chicago in 1911 to continue his musical studies. There he worked under George Nelson Holt a foremost teacher of the west, remaining with him for four



Ernest Davis

years, and acting at the same time as a piano tuner to defray his expenses.

Following an appearance by Davis in Chicago, Bernard Ulrich, then manager

of the Chicago Opera Association, offered him a five-year contract with the opportunity of appearing with the Chicago Opera forces. This contract was broken, however, when the war broke out and Mr. Ulrich terminated his connection with the association.

Mr. Davis accepted an offer to sing with the Boston Opera Company, and toured the country with that organization in the rôles of *Samson*, *Turiddu*, *Manrico*, *Rhadames*, etc. In concert, also, Mr. Davis has made numerous appearances, with leading choral societies, among them, as soloist with the Haydn Society of Chicago, in a trip to the Pacific Coast in 1915, when the organization won the largest amount of prize money at the World's Fair.

He has also appeared with the Rubinstein Club of New York, at the Stadium Concerts; the National Society of American Musicians in Chicago; at the Maine Festivals; Apollo Club, Chicago; Pageant Choral Society, St. Louis, and others. He has also been tenor soloist with leading churches of Pittsburgh and at St. Andrew's Church in New York.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Serious Music in Vaudeville

To the Editor of MUSICAL AMERICA:

Some time ago the manager of the local vaudeville house of the Keith Agency, approached me with a suggestion that an appearance in his house on the Keith bill would be enjoyed. I had just given a recital in the city and his suggestion was that I repeat a group of the numbers on the vaudeville stage. I was very much afraid of the venture and only after much persuasion did I consent. I was assured that there were many in these audiences that liked serious music and that they would show it in an appreciative way. We finally agreed on a three days' engagement, and I asked two local associates to assist in the "act." J. Ellsworth Sliker, a baritone with whom I had appeared on many occasions, and Rome Fenton, a tenor of exceptional voice and musicianship, joined me.

We were allowed a limited time, during which we played the following program: "On the Road to Mandalay" of Speaks (Mr. Sliker), Paraphrase on the "Blue Danube" Waltz (Strauss-Schulz-Evler), and the "Di Quella Pira" from "Trovatore" (Mr. Fenton). After this we used an arrangement of Greene's "Sing Me to Sleep" as the closing number. I was very anxious to see the results of this music among the mixed audience. To my great surprise it was a success, for we were asked to do three more days at Allentown, Pa., where the success of the venture was duplicated. For encores we used Cadman and I played the "Polonaise Militaire" of Chopin, and we were always compelled to play over our time-limit.

It proved conclusively to me that music appreciation can be inculcated in this manner. Very few of the people would listen to a whole evening of our music appreciatively, as on this occasion, but they were more than attentive during the short time of our act. However, they could soon learn to learn more, and so our musical public would grow. I personally believe strongly in the work of musical education in this way.

EARLE D. LAROS.

Easton, Pa., Feb. 27, 1920.

From the Orange Free State

To the Editor of MUSICAL AMERICA:

Inspired by your paper, of which I am an enthusiastic reader, I am contemplating, in conjunction with my wife, a visit to the States, as I have been requested to represent the Orange Free State Chamber of Commerce at a Congress in Toronto next August. Would like to hear your symphony concerts and operas, also some of the great artists—Rachmaninoff, Kreisler, Elman.

IVAN H. HAARBURGER.

Bechstein House, Bloemfontein, O. F. S. January 19, 1920.

Clings to His Assertion

To the Editor of MUSICAL AMERICA:

In reply to the challenge that Mr. Mel-drum has hurled at me for stating that I believe Mme. Guilbert should be considered in the ranks of the "world's greatest singing artists" may I repeat my former statement?

It is the fact that she does her work without the aid of any stage setting or any assisting artists that makes me rank

her work so highly. The fact that her voice may not be as fine as some others makes her art all the more wonderful. The voices of Farrar and Garden might also be open for criticism.

RUSSELL S. GILBERT.

New York, Feb. 20, 1920.

Appreciation

To the Editor of MUSICAL AMERICA:

Let me tell you that I have watched Mr. Freund's big, splendid, earnest work for American music for all these years. What he has brought forth for us all seems to me stupendous.

MUSICAL AMERICA is the only musical publication of its kind worth noticing. It covers everything musical that is worth while. It has almost been a life saver for me in this part of the country. On with the great work!

It may interest you to know that I was really and truly the first American singer to enter the Metropolitan Opera Company without experience or study abroad, and that at a time when it was

hard to enter that organization under any circumstances. My contract called for such rôles as *Ortrud*, *Amneris*, et al. This was during Conried's first year.

ISABELLE BOUTON.

Leesburg, Fla., Feb. 17, 1920.

Music in Winnipeg

To the Editor of MUSICAL AMERICA:

Things musical are moving here. Early in April the Western Canada Music Festival will be held. It will be the opportunity for a general getting-together. Cortot, the pianist, is to be here; also Paul Althouse, singing the tenor role with the Orotario Society in "Samson and Delilah." Next week Percy Grainger comes with the Winnipeg Male Voice Choir. Tetrassini sings here March 25, and Galli-Curci later still. Sophie Braslau made a great hit here last week, with her music plus temperament. And a week or two before Heifetz drew over 4,000 to listen to his music.

A. J. TASSEL.

Winnipeg, Canada, Feb. 23, 1920.

"Peace," is tinged with modern expression and was received enthusiastically. Mr. Siemmon is a Baltimore musician whose energies in local interests are much missed since his attention to the wider scope of his wife's artistic career.

Another Baltimore product, Ethel Rust Mellor, soprano, gave the local musical public occasion for expressing its approval, when she was heard in a joint recital with Willem Willeke, 'cellist, at the Peabody Conservatory of Music on Feb. 24. With a group of Russian songs, some French folk songs and modern art songs, American compositions consisting of Virginia C. Blackhead's "Desire" and Richard Hageman's "At the Well," and an aria from Leon's "L'Oracolo," Mme. Mellor gained the applause of an admiring audience. Miss Blackhead accompanied Mme. Mellor with authority of style, and after her song, "Desire," had to acknowledge the prolonged applause. Mr. Willeke's command of the instrument has long been recognized by eminent critics. The recital again proved the musicianship of this well-equipped 'cellist. Joseph Adler supplied the piano accompaniments for Mr. Willeke.

Louis Aubert's "Habañera," a novelty which graced the New York Symphony's program on Wednesday evening, Feb. 25, proved of interest for its sensuous tone-

BALTIMORE ARTISTS HEARD IN HOME CITY

Garrison and Mellor Offer Recitals—
Levitzi Plays With Damrosch
Forces

BALTIMORE, Feb. 25.—Mabel Garrison, the American coloratura, appeared in her home city, at the Lyric, on Tuesday evening, Feb. 24, in a song recital, before a large audience. The programs of this Metropolitan artist are always worthy of the public attention given, and this recital again earned a large measure of appreciation by a vocal display deserving to be classed as remarkable. The technical control, ease and flexibility; the charm and fine tone production, and, above all, the musical intelligence that Miss Garrison discloses, give interest from the various angles that an audience gauges vocal art. The diversified program allowed Miss Garrison to present her art with all its charm, and, in response, the audience gave heartiest acknowledgement. Numerous encores were given. A huge bunch of roses was handed across the footlights to "the personification of our Baltimore Oriole," as someone in the audience said. George Siemmon, the accompanist, was represented as composer on the program. His song,

picturing. The D Minor Symphony of Franck was read by Mr. Damrosch with a feeling for tonal climax. The refreshing simplicity of the C Minor Concerto of Beethoven as played by the soloist, Mischa Levitzki, was thoroughly enjoyed. The pianist's skillful cadenza added a brilliant touch to the classic score. The applause was long continued and the young artist was recalled many times.

At the Hopkins University Commemoration Exercises, Feb. 22, which were held at the Lyric, the work of the Johns Hopkins Orchestra deserved favorable comment. Charles H. Bohau, the director, had carefully prepared a program consisting of the Andante Cantabile from the Tchaikovsky Quartet, Op. 11, the March from "Aida," "The Star-Spangled Banner" (arranged by Edwin Litchfield Turnbull, president of the Johns Hopkins Musical Association), and Bendel's symphonic poem, "Snow White." Winthrop Phelps played the andante from the Mendelssohn Violin Concerto with orchestral accompaniment.

At the meeting of the Musicology Section of the Maryland Academy of Sciences, March 1, special consideration was given to the exposition of the theories listed in Edward Maryon's new treatise, "Marcotone," which as the author has outlined, shows the possibility of the development of absolute pitch perception in everyone through the science of tone color. The members of the section devoted the evening to the discussion of these theories. J. Norris Hering was the chairman.

F. C. B.

Arthur Hackett Makes Annual Appearance in Indianapolis

INDIANAPOLIS, IND., Feb. 26.—Arthur Hackett is among those artists who appear before the members of the Academy of Music every year, which is a mark of appreciation members show favorite artists. On Feb. 21, the program was divided between the male chorus, under the direction of Rudolph Heyne, and Mr. Hackett, the tenor. Among Mr. Hackett's numbers were the Aria, "Where'er You Walk" by Handel, "Flower song" from "Faust," a group of American songs and several Rachmaninoff songs. Mrs. Arthur Hackett played her husband's accompaniments and Mrs. Arthur Moninger as usual played for the chorus.

P. S.

SALT LAKE CITY, UTAH.—The Salt Lake Philharmonic Orchestra was heard in its opening concert of the season recently at the Salt Lake Theater. Special credit should be given Conductor Charles Shephard. Sybella Clayton Bassett, as piano soloist, shared in the laurels of the occasion.

BERTA REVIERE

MEZZO-SOPRANO

In Recital, Aeolian Hall, New York



In the evening at Aeolian Hall, a promising young soprano sang many songs agreeably. Her voice is warm, luscious and well trained. Early in her program were two numbers which put the ability of a singer to the sternest test. They were Divinites du Styx from Gluck's "Alceste" and Brahms' Sapphic Ode, sung in English. Miss Reviere immediately showed her excellent equipment by fine control of breadth, beauty of tone, and an intelligent understanding of style. Unlike many of the younger singers, her recital was not premature. Already she is capable of interesting an audience.—New York Tribune.

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Godowsky's New Work, a Musical Cinema, Delights Chicago Audience

Pianist Gives First Performance of his "Triakontameron," a Series of Tonal Pictures of Life in Vienna—Elman and Ysaye Draw Largest Audience of Year to Two-Violin Recital—Johnson, Gould, Clark and Mabel Beddoe in Admirable Song Recitals—Goodson, Soloist at Stock Concert

Bureau of Musical America,
Railway Exchange Building,
Chicago, Ill., Feb. 26.

OUTSTANDING musical events of the week brought forward the joint appearance in concert of the two great violin masters, Eugene Ysaye and Mischa Elman, at Medinah Temple last Tuesday evening and the first public performance by Leopold Godowsky last Sunday afternoon at Cohan's Grand Opera House of his latest piano composition, "Triakontameron," a "moving-picture in tones," of some thirty moods, fancies and scenes



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2—Bristol, Va.
5—Atlanta, Ga.
7—Charleston, S. C.
9—New York
11—Boston
12—Boston
13—Boston
14—Germantown, Pa.
15—Salem, Mass.
16—New Britain, Conn.
19—Washington
21—Philadelphia
23—St. Louis
25—Joplin, Mo.
29—Boulder, Colo.
30—Denver, Colo.

of Vienna, in short, triple-time numbers.

Like many of the great composers who took up their residences in the Austrian capital even for a few years, Godowsky has become inoculated with the waltz germ and has given vent to this obsession in the composition which occupied the last full hour of his recital Sunday. Those numbers which found quickest response were "Sylvan Tyrol," "Pleading Troubadour," "Yesteryears," "A Watteau Paysage," "Enchanted Glen," "Old Vienna," "Terpsichorean Vindobona," "Old Ballade," "Anachronisms," "Whirling Dervishes," "The Salon," "The Ballroom," "An Epic," "Music Box," "Memories," "Cuckoo Clock," "Quixotic Errantry" and "Poeme Macabre." The work resembles the Schumann "Carnaval," is much longer and more difficult of performance. Godowsky made a great impression with this as well as a group of Chopin numbers, which made up the entire recital. The theater held a capacity audience.

At Medinah Temple last Tuesday evening the largest crowd that ever attended a musical event in that hall, excepting Caruso's appearance there last spring, assembled to hear Ysaye and Elman present their concerted violin program under the auspices of the Central Concert Company.

The two masters had prepared an unusual program, presenting a list of duos for violin by Mozart, Bach, Molique and Moszkowski. It was a rare event in a season of some unusual musical affairs and the crowd attested to its appreciation by its spontaneous applause. Josef Bonime, the accompanist, also deserves more than passing comment on his very efficient work.

Four Vocal Recitals

Four vocal recitals took up the early part of the week, including the appearances of Edward Johnson, Sunday afternoon at Orchestra Hall; Herbert Gould, basso-cantante, at Kimball Hall last Tuesday evening; Charles W. Clark, American baritone, at Kimball Hall, Monday evening, and Mabel Beddoe, contralto, at the Ziegfeld Theater, last Wednesday morning.

Of these, mention must be made specially of Mr. Johnson's Chicago recital debut. Not only did he draw a numerous and appreciative audience to Orchestra Hall, but he disclosed his artistry as a very interesting concert singer. While his operatic activities during the past season have made him many friends in this city, they hardly suspected that he was so much at home on the concert stage and that he had acquired the more intimate and more detailed expression of music through the song recital. Such songs as the old sustained melodies by Durante, Falconieri and Gasparini were

followed by an American group of modern songs in which figured two of John Alden Carpenter, Campbell-Tipton's "Crying of Water" and Carl Busch. There were other Italian and American songs, and Edgar A. Nelson supplied, as he invariably does, fine accompaniments.

Herbert Gould, the American basso-cantante, at Kimball Hall, last Tuesday evening, likewise made a distinguished success with his recital. This singer has one of the most beautiful and finest trained singing basso voices in America. It has not only a resonant lower range, but its high register has a distinct quality.

Mr. Gould, who has recently returned from his war activities, suffered no evil effects from his strenuous camp labors. On the contrary, the voice has evidently gained in volume and in pliability, and Mr. Gould himself has gained in artistic poise and in dramatic feeling.

His program contained a fine excerpt from Mozart's opera "Don Giovanni," revealing lightness and flexibility, two Elizabethan Love Songs which brought to hearing poetic fancy and quaintness of style, and also airs by Haydn, Brahms, Massenet and other French, American and English songs. Marx E. Oberndorfer was the accompanist.

Charles W. Clark's recital at Kimball Hall last Monday evening was attended by the American baritone's many friends and admirers and he put forth a program of miscellaneous songs and airs in his accustomed authoritative manner. Robert Yale Smith was his accompanist.

Mabel Beddoe, the New York contralto, at Ziegfeld Theater last Wednesday morning presented a very entertaining and artistically built program. Miss Beddoe's voice has both altitude and brilliance. It is well schooled and handled with evident musical skill, and her Chicago debut was a gratifying success. She also has a dramatic style and good enunciation, and particularly favorable was the impression she made with such numbers as Fourdrain's "Alger le Soir," Buzzi-Peccia's "Under the Greenwood Tree" and with the song cycle "Love Songs" by Bertha Frensel Wegener Koopman, to texts by Rabindranath Tagore. There were also songs by Manzuca, Foote, Secchi, Pergolese, Billi and Gretchaninoff on the list. Edoardo Sacerdote was the accompanist.

The concerts in the latter part of the week were of especial interest, as they brought forth two orchestral concerts of importance and two soloists, one a recognized celebrity, Katharine Goodson, the English pianist, and the other a new musical light, Michel Gusikoff, violinist, the concertmaster of the St. Louis Symphony Orchestra.

Last Thursday evening for the first time in the forty years of its existence the St. Louis Symphony Orchestra, under its conductor, Max Zach, paid Chicago a visit and gave an interesting program at Orchestra Hall. The music of Mr. Zach's choice showed his enthusiastic and able players to good advantage, and in their performance of Goldmark's "In the Spring," Chausson's Symphony, No. 2, in B Flat Major, and in the Overture-Fantasia, "Romeo and Juliet," their playing was well accented, their tone-shading varied and cleverly graded and their musical interpretations sane rather than sensational.

Michel Gusikoff is a young player, musically gifted, and his playing of Bruch's G Minor Violin Concerto was so well received that he was recalled many times.

Katharine Goodson, the English pianist, in her performance of the Liapounoff Piano Concerto, created so great an impression that the audience would not become quiet again until after she had

consented to break the no-encore rule and repeat the second half of the work.

It was the solo number at the regular weekly concert given by the Chicago Symphony Orchestra, last Friday afternoon, under Frederick Stock's direction. Dvorak's second symphony, the "Lenore" Overture by Beethoven, and two symphonic poems from the cycle "My Fatherland" by Smetana, were the other offerings prepared for this concert by Mr. Stock.

Local Violinists Appear

Fritz Renk, a newcomer in the ranks of Chicago's violin virtuosos, gave a recital at Kimball Hall last Thursday evening and assisted by Edna Frain, accompanist, disclosed in the Vieuxtemps E Major Concerto, of which he played the first movement, good tone and easy technical assurance. He is a serious and conscientious musician and his ideals are artistic. Other works on his program were by Sjogren, Tartini-Kreisler, Godowsky, Burleigh and Yost. Miss Frain played the accompaniments with care and understanding.

Phillip Kaufman, one of Chicago's youngest boy violinists, gave his second annual recital at Central Music Hall last Thursday evening.

The young player is scarcely more than fourteen years old, but has already acquired a concert manner of certain authority.

His program contained the "Devil's Trill" by Tartini, arranged by Fritz Kreisler, the Spanish Symphony by Lalo, and short numbers by Spalding, Mozart, Beethoven-Auer, Corelli and Sarasate. This trying list of works the recitalist performed with a precocious grasp of the musical intents. A. Shynman, pianist, gave him good support at the piano.

Maestro A. F. Carbonieri, one of the prominent members of the Chicago Opera Association, has composed a short instrumental number, "All' Improvviso," as a token of respect for the late Cleofonte Campanini. It is still in manuscript, but will shortly be published. The work is dedicated to Mme. Campanini. M. R.

Rachmaninoff Stirs Georgians

ATLANTA, GA., Feb. 25.—Never before has a pianist made a more emphatic appeal in Atlanta than Serge Rachmaninoff, who played at the auditorium Wednesday under the auspices of the Atlanta Music Study Club. He played himself into the hearts of Atlantians, who held him for three "extra" gems after the program had been completed.

L. K. S.

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"Critics Have Made Art's Temple Into Madhouse" Says Pfitzner

Irritated by Recent Criticisms, Composer of "Palestrina" Issues Booklet Assailing Present-day Tendencies—Potency and Impotency, the Irreconcilable Adversaries—Assails Paul Bekker for "Tutorizing" his Readers—Dilettantism the Mode of the Day

Berlin, Feb. 1, 1920.

APPARENTLY annoyed and irritated by certain criticisms on his "Palestrina," Hans Pfitzner has published, under the rather unusual title of "The New Aesthetics of Musical Impotency," a booklet which has created much sensation. It is chiefly directed against Paul Bekker, the critic of the *Frankfurter Zeitung*. There is nothing really uncommon in the fact that a highly spirited artist bucks up against his critics, and there would be no necessity for public opinion to bother much about the controversy "Pfitzner versus Bekker," if the booklet by Pfitzner were not so remarkably characteristic of our present age. Let us, therefore, leaving aside the personalities of Pfitzner and Bekker, as far as this is possible, have a look at the problems raised by Pfitzner in the booklet mentioned.

Under the Shakespearean motto, "Fair is foul and foul is fair," Pfitzner discusses the contrast between productiveness and impotency in art, very correctly considering this contrast as fundamental.

"Untalentedness is immorality in art. Anything else may be suffered, may be forgiven. When a valse has been a success, composed with talent, in a gifted hour; if its melody has verve, its composition is strong; if it gives pleasure to someone, whoever it may be, really and truly, it has proved its right to existence

from an artistic point of view. Even if another, conceptive to higher art, fully justified, should turn away from its sphere as from something strange to him."

No one could be more broadminded. But we know that Richard Wagner and Johannes Brahms were still more unprejudiced in saying quite plainly, how happy they would have been to have written the masterful "Blue Danube" valse, by Johann Strauss. But this only again proves Pfitzner's axiom, that potency and impotency are two insoluble adversaries.

"When one must listen to something, every bar of which cries 'nothing,' when a great apparatus is set into motion, to express for four long hours naught else but 'nothing, nothing, nothing, nothing,' under the pretence of offering food for the mind, heart and soul, one must justly become enraged. For, except by swindle, this kind of thing could never obtain its false life, ground and hearing, even not for a short while; it lives from a lie, as from carrion; from its own lie as from that of its age and fashion, the abetter and the committer, the deceiver and the deceived."

Now, however, Pfitzner continues, the aesthetics of musical impotency are being systematized; musical impotency is declared a virtue, theoretically supported. Music need no more be beautiful. The composer need no more have any ideas of his own; his own intuitions.

Dissecting Beauty

In the following chapter Pfitzner closely discusses the, at its time, much-

applauded book on Beethoven by Bekker, in which, as Pfitzner says, "The music is tricked away from music by unheard-of and unsupportable sulphur fumes." Pfitzner, very much justified, stands up against the constantly spreading "musical-guide" explanations, which are ever tutoring the reader and give him only false literary theories instead of true musical interpretation.

"Whoever does not understand," says Pfitzner, "that a theme by Beethoven may be enjoyed directly, as it is, as a world by itself, undividable, untranslatable; whoever has the tendency to dissect, describe, interpret it, as the child will tear its doll or a butterfly to pieces; he does not know what music really is. It may be considered in modern times as obsolete to be delighted by a truly ingenious melody; I say here that not to be capable of doing so, means not to comprehend the language of music. I also say to attempt to explain it is dilettantism. When we stand before something incomprehensible, which laughs at our explanations, we gladly discharge the rigidity of logic, we cast away the arms of sense and yield, defenceless to feeling."

"But in the place of the musical idea, in the place of the logic, melodious synthesis, now that the elements are set, it is sought to separate them again into senselessness; to tear them asunder and whirl them at each other. It is as if the same letters were grouped over and over, until they no longer form words."

Inspiration the Essence of Music

"Inspirations," continues Pfitzner rightly, "form the essence of music as a productive art. Now they want to compose without a theme: as if a woman were to give birth without having conceived."

Pfitzner expresses, also, excellent judgment on the tendency to make the exceptions, which should prove the rule—rules themselves. He says concerning this foolishness, which to-day is spreading more than ever, "They begin at the slag, the remnants of personality, the weaknesses of our great masters; certain unmusical parts in the 'Ring of the Nibelungs,' the chorus in the Ninth Symphony, these are starting points for whole currents, tendencies and classes. The monstrosity of the forms and means is soon exhausted; it has led hereto,

that in recent times, it has been found best to destroy everything, harmony, melody, form, logic, beauty, sense, to distort everything and make a madhouse of the temple of art. Slowly as the seed of harmony has grown during ages, as slowly it will decay. But has the hour already come? We know it not; but one thing I do know for certain: if the new art, which is promised to us, is based on those samples which the most modern Futurists present us with, viz., on the complete destruction of harmony, it will be as incomprehensible for the brains, ears and hearts of all those who comprehend the language of a Bach, a Beethoven and a Wagner, as these and all other musical heroes of the last centuries will be to the priests of the new cult. It is neither progress nor regression—it is simply a short stop—a downfall; two different things altogether. Where shall then the symphonies of Beethoven be understood?"

I have attempted to select from the very complicated writing of Pfitzner, which incessantly verges into philosophy and history of culture, that which is of greatest value and to place it before a circle of readers, which have not the possibility of wending their way through the meandering discussions of Pfitzner, which are often as great as the polyphony in his "Palestrina" score.

This is probably the most tragic feature of Pfitzner, that there exists in him the longing after great melodious construction, and that he, the writer of this book against musical impotency, is himself as impotent to produce works which will melodiously delight. Once he indicates the cause of this when he speaks of his peculiarly heavy style of producing literally. He says the musical scoring is easy to him, but in writing this booklet he had to fight a heavy fight against his own inborn way of production. "This is the sullenness of the musician." It is probably this musician's sullenness which prevents Pfitzner from being really successful in opera, towards which he turned with powerful longing; and successful not in the vulgar sense of the word, but in the way of "Lohengrin" and "Carmen," works without which an opera repertoire cannot be imagined, operas which, in the same manner, delight the musically trained and the broad masses.

DR. EDGAR ISTELE

ALBERT VERTCHAMP

SECOND NEW YORK RECITAL IN CARNEGIE HALL

Astounds Blasé New York Concert Goers

Capacity House Cheers Violinist

An evening event of prime importance was the violin recital of Albert Vertchamp in Carnegie Hall. Mr. Vertchamp proved again his great talent and sincere musicianship.—NEW YORK AMERICAN.

In Carnegie Hall Albert Vertchamp made his second appearance this season, in a program including concertos by Bach and Paganini and smaller numbers by Tchaikowsky, Kreisler, Sarasate and Saint-Saens. He played with excellent intonation, an appealing tonal quality and a facile technique. Mr. Vertchamp gives pleasure by the combination of a ripe musicianship and an individual style.—NEW YORK EVENING MAIL.

Vertchamp Pleases Large Audience at Carnegie Hall

A violin recital was given last night in Carnegie Hall by Albert Vertchamp, his program containing a Bach-Nachter concerto, a Paganini concerto and shorter numbers. His playing was expressive, fluent and guided by good taste, and his tone was pure and firm. There were many pleasing things in his playing of his paraphrase of a Hebrew melody, in a Spanish dance of Granados, and in the Saint-Saens "Rondo Capriccioso." — NEW YORK TRIBUNE.

Albert Vertchamp, violinist, gave his second New York recital at Carnegie Hall, Manhattan, last evening, before a large and unrestrainedly enthusiastic audience. Mr. Vertchamp is making a strong bid for fame in the East, he already having attained prominence in the West, likewise in parts of Canada. His program last evening included the Nachez version of Bach's G minor concerto; the Paganini Concerto, Tchaikowsky's "Melodie," Sarasate's "Zapateado," and Saint-Saens's "Rondo Capriccioso." There were, moreover, many encores. Mr. Vertchamp's tone is virile and pulsating on the G string. His technique is ample. Of musical temperament he is endowed. Withal Mr. Vertchamp is unquestionably an artist whose future looms large.—BROOKLYN STANDARD-UNION.



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Had his musical talents been less pronounced, George Warren Reardon, the baritone, might have qualified as a movie-star, judging from the accompanying snapshot. The latter was taken in the State of Iowa during the recent trip of the Criterion Male Quartet which traveled through Iowa, Michigan, Illinois, Wisconsin and Indiana. The quartet starts for the road again the first of March and will only be home two weeks between now and the first of January, 1921.

Juilliard Will Again in Court

MIDDLETOWN, N. Y., Feb. 20.—Mrs. Laura Cornelia Juilliard de Tible Machado, wife of the Guatemalan consul-general, and niece of the late Augustus D. Juilliard, has filed a claim on the estate of her deceased uncle for \$57,000 and an annuity of \$12,000. Mrs. Machado alleges that these sums are due her under an agreement made by her uncle and aunt with her husband and herself at the time of her marriage in London on

Sept. 1, 1910. Mr. Juilliard left the residue of his estate, a sum variously estimated between \$5,000,000 and \$20,000,000, to establish a foundation for the promotion of musical education in America. Shortly after the will was filed on Sept. 25 last, another niece, Mrs. Mary Etta Fauve, of Fort Wayne, Ind., who had been bequeathed \$100,000, signified her intention of contesting it, but subsequently permitted the document to be probated.

CINCINNATI'S WEEK

Ensembles from College of Music and Conservatory Heard

CINCINNATI, Feb. 21.—There was comparative quiet in local music this week. At the College of Music a faculty concert was given last Wednesday evening, devoted to chamber music. The most important number was a sonata for piano and violin by the young American composer, Frederick Ayers, very well played by Emil Heermann and Romeo Gorno, and very favorably received.

On the same night the Conservatory Orchestra gave a concert in Conservatory Hall, under Ralph Lyford, who obtained good results. The soloist was H. Meldrum, who gave a commendable performance of the G Minor Piano Concerto of Saint-Saëns.

Lawrence Maxwell, president of the May Festival Association, is in a private hospital, having recently suffered an affection of the eye. An operation of a very delicate character was imperative to save its sight, but he has come through the ordeal successfully and is on the way to recovery. J. H. T.

PORTLAND HAILS HENRY

American Pianist in Recital—City's Con- cert Series Comes to End

PORTLAND, ORE., Feb. 20.—Harold Henry, the young American pianist, appeared in concert on Wednesday evening at the Heilig Theater under the management of Ellison White. A musical and discriminating audience enjoyed the un-hackneyed and delightful program presented by this artist, who, upon this, his first appearance in Portland, was immediately recognized as a master pianist.

The last popular concert of the season conducted by the municipality in the public auditorium was given Sunday, Feb. 15. Similar concerts are being arranged for next fall by members of the committee in charge and Hal M. White, manager of the public auditorium. The pro-

Mme. Genovese in Opera Series



Mme. Genovese in Two rôles; On the Left as "Carmen"; On the Right, with Her New Baby

RUTHERFORD, N. J., Feb. 28.—Mme. Nana Genovese, the contralto, in company with a number of prominent artists, gave a performance of "Il Trovatore" at St. Mary's Auditorium a week ago Monday evening. As in the preceding presentation of "Cavalleria," the singing of Mme. Genovese was the outstanding feature. The rôle of Azucena is one which Mme. Genovese has sung many times with various operatic organizations. Her singing on this occasion displayed a magnificent voice, well controlled and even richer and fuller than in previous appearances here.

Mme. Genovese had the assistance of Tilla Gemunder, who has been successful both in opera and in concert; Fernando Guarneri, baritone, and Francesco Baccufusco, a splendid tenor, who scored as *Manrico*.

The opera was preceded by a short concert program, in which Mme. Nance Morgan and Alfredo Salmaggi were heard.

The third and last of the series of operatic concerts will be given March 17, and on that occasion "Rigoletto" will be produced.

gram on Sunday afternoon was given by Mrs. Leslie Scott, soprano, Bertha Mathison, violinist, and Frederick W. Goodrich, organist. The present series of public concerts has attracted 13,391 paid admissions, but no single audience has ever been large enough to pay expenses. The musicians who have appeared at the different concerts during the season have given their services without any compensation, working only for the good of the cause.

Alice Nielson, who sang recently in the public auditorium, has gone to New York after completing a successful tour under the management of Laurence A. Lambert.

The Vancouver (Wash.) Music Club chorus appeared in concert in that city recently and presented a program of delightful choral numbers. The chorus continues to grow in ensemble work and is under the direction of John Claire Monteith, who has been director for several seasons. The soloist was Eloise Hall Cook, whose beautiful voice was heard in a number of songs. Ida May Cook accompanied both chorus and soloists. An added feature was a number by Velta Lyon, violinist. Officers of the chorus are: Mrs. George B. Simpson, president; Mrs. J. J. Padden, vice-president; Alice Engelsen, treasurer, and Mrs. E. G. Ditlevsen, secretary. N. J. C.

Charge Hippodrome With Violating Sunday Observance Law

Because of a complaint made by the New York Sabbath Committee, the New York Hippodrome has been sued in the Supreme Court of the City of New York for \$500 for the violation of the Sunday Observance ordinance by the perform-

ance of Mme. Vera Fokina, on Jan. 18. The complaint, which has been filed through Corporation Counsel William P. Burr, alleges that the performance "did not consist of an educational, vocal or instrumental concert." The ordinance, quoted by the committee, also forbids "appearance at Sunday concerts of Negro or other minstrelsy, Negro or other dancing or monologues, except of an educational or sacred nature." Mark Luescher, manager of the Hippodrome, said he failed to see where the performance of Mme. Fokina, in interpreting folk and classical dances with the Volpe Orchestra, was not of an "educational or classical character."

Jean Gerardy to Visit America Under R. E. Johnston's Management

R. E. Johnston has received a cablegram from Jean Gerardy, accepting his proposition for the season of 1920-21. This will be the eighth tour for Gerardy under Mr. Johnston's management.

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Newark News.

Sings powerfully, easily, and effectively.—
Hartford Courant.

Sang with smooth and opulent tones.—
Phila. North American.

His remarkably clear diction was a delight.—
N. Y. Evening Mail.

His singing was dynamic and effective.—
Greensboro, N. C., News.

Has a splendid rich voice.—
Bridgeport Times.

His voice rang like a trumpet through the hall.—
Minneapolis Tribune.

Responsible for fresh delight and very warmly received.—
Waterbury Republican.

A voice rich, correctly placed, masterfully controlled.—
Chautauqua Daily.

A baritone of splendid ability, who won instant favor.—
St. John, N. B., Globe.

Sang with ringing beauty of tone.—
Olean, N. Y., Times.

A brilliant singer who has brought enunciation to perfection.—
Toronto News.

Sang "Satan" with dramatic intensity dignity and defiance.—
Keene, N. H., Sentinel.

He is in a class by himself.—
New Glasgow, N. S., News.

Great sonority of tone and clear enunciation.—
Schenectady Union-Star.

His voice is rich, warm and of ample volume.—
Boston Post.

His smooth singing of "Softly Purling"—most enjoyable.—
Springfield Republican.

A baritone voice of wonderful range and quality.—
Hempstead Sentinel.

Quite without comparison.—
Halifax Recorder.

Possesses the important merit of clear enunciation.—
Phila. Enquirer.

An instant favorite with his splendid voice.—
Bridgeport Herald.

Sang with dramatic expression.—
Waterbury American.

A new bass of splendid quality.—
N. Y. Times.

Rich, strong and wonderfully modulated voice.—
St. John Telegraph.

Pleasing voice and clear, crisp phrasing.—
Toronto World.

Clear delineation of text, music and situation.—
Minneapolis Journal.

Baritone of dramatic effectiveness and great range.—
Schenectady Gazette.

Nothing left to be desired.—
Halifax Herald.

Enunciation far the clearest of the soloists.—
Phila. Ledger.

"It Is Enough" never heard to better advantage.—
St. John Standard.

Mellow, even voice and well governed style.—
Toronto Globe.

Sings with vigor, power, and purity.—
N. Y. Globe.

Carried the audience, delighting, thrilling, exalting.—
Halifax Mail.

His voice is sonorous and resounding.—
Phila. Evening Bulletin.

Performed admirably.—
N. Y. Evening Post.

Brilliant high notes, and commendable enunciation.—
St. John Times.

His aria marked a memorable moment in a noble performance.—
N. Y. Tribune.

Dramatic effectiveness and clear enunciation.—
Toronto Star.

He transports the spirit.—
Halifax Chronicle.

Scored a popular success with his rich, deep voice.—
Newark Call.

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PHILADELPHIA HAILS RUFFO FRANTICALLY

Baritone Makes Local Reappearance in Recital—
Other Events

PHILADELPHIA, March 1.—Titta Ruffo gave his first Philadelphia recital and made his first appearance here since his sensational successes with the Philadelphia-Chicago Opera Company a decade ago, before an audience that took up the stage as well as the auditorium of the Metropolitan Opera House. His program was late in beginning and early in ending, and much time was consumed in frantic vociferations of approval by the audience, consequently he had time to sing little more than his set program. And even that was much revised and rearranged on account of the illness of Idelle Patterson, soprano, who was to have been one of the baritone's assisting artists. So many changes were made that it was difficult to distinguish between what was regular program and what was encore, Mr. Ruffo being generous in his bestowal of extras.

Mr. Ruffo's voice in the intervening years seems to have gained in power, resonancy and artistic capacity, and in the communication of feeling, especially in the field of folk and popular songs. He sang many of these to the manifest approval of his countrymen present, and sang them with real feeling and fine simplicity. The inclusion of such pieces gave the program a novelty of aspect that would have been missing had Mr. Ruffo specialized in the operatic arias for which he is best known. Lucille Orrell, 'cellist, was the assisting artist, and played fluently, though with a tone some-

what too diminished for the capacious reaches of the auditorium, compositions of Popper, Cui and Saint-Saëns.

The Matinée Musical Club had as its guest of honor at the last Rose Garden Day in the Bellevue Stratford, Carrie Jacobs Bond. The vocal quartet, which did exceptional work, was composed of May Farley, Maud Hanson Pettit, Elizabeth Hood Latta and Mrs. John P. Leigo (Kathryn McGuckin). Other able artists were Bertrand Austin, 'cellist; Florence Haenle violinist; Dorothy Baseler Johnstone, harpist, and Mrs. Edward P. Lynch, organist.

The Tioga Choral Society, one of the strongest and most efficient of the sectional musical bodies, was heard to advantage in Dudley Buck's "The Legend of Don Munio." The Tioga Society, which is now in its tenth year, sings with ease and fluency. The personnel is nicely proportioned among the various voices, and there is a good allotment of male voices. James Hartzell, who has been the musical director for several seasons, conducted admirably and the soloists were Emily Stokes Hagar, soprano; Edna Smith, contralto; Royal P. MacLellan, tenor, and Lewis J. Howell, baritone, with Mrs. H. C. Morris as accompanist.

Oswald Blake, tenor, gave an interesting and well-attended song recital at Witherspoon Hall. Mr. Blake has a voice of natural beauty and sings with artistic restraint and discretion. His program was cosmopolitanly varied.

"Enoch Arden," in the Strauss setting of Tennyson, was the main offering of David Bispham in the final one of his series of "Intimate Recitals," given this season at the Musical Art Club on a number of afternoons this season. Mr. Bispham's voice is still rich and full, and he is a finished reader. W. R. M.

CHICOPEE, MASS.—Mme. Mina del Castillo recently addressed the Chicopee Woman's Club on the subject: Music and the Photoplay.

GALLO FORCES END SAN FRANCISCO VISIT

Company's Season a Success—
Heifetz Scores Again—
A Gifted Pianist

SAN FRANCISCO, CAL., Feb. 23.—The return engagement of Jascha Heifetz on Sunday afternoon packed the Columbia Theater. His success was even more pronounced than upon his previous appearances.

Thursday evening introduced to San Francisco a highly gifted young pianist, Allan Bier. His program featured the works of Chopin, including the B Flat minor Sonata, and his interpretation revealed new beauties in the oft-played works. Other composers represented were Bach, Schumann and Franck. The concert was under the management of Jessica Colbert and was given at the Scottish Rite Auditorium.

The San Carlo Opera Company closed its season of three weeks on Saturday evening. Every performance was greeted by large audiences and in several cases there was not even standing room. The artists were all well received, old favorites sharing honors with those appearing for the first time in San Francisco. The visits of Fortune Gallo and his company are looked forward to from year to year by the Western cities and the Ellison White management have recognized this fact.

The ninth popular concert of the season by the San Francisco Symphony was given on Sunday afternoon. There was the usual large attendance. The program included the Overture to the "Flying Dutchman," Largo from the "New World Symphony" and Mendelssohn's violin concerto, Louis Persinger, soloist. E. M. B.

Reimers Returns From Triumphal Tour

Paul Reimers, the interpreter of songs has just returned to New York after a strenuous month in which he sang some sixteen times. Among the cities he visited were Chicago, Pittsburgh, Louisville, Dayton, Indianapolis, Kansas City and St. Louis. At Cincinnati, where Mr. Reimers sang before the Matinee Musical Club the enthusiasm was so marked that he was forced to sing encore after encore.

After the recital Mr. Reimers was the guest of honor at a dinner given by Mrs. Adolph Hahn. Many persons socially prominent in the city were present, the receiving committee including, besides Mrs. Hahn, Mrs. George Dittmann, Mrs. Rufus Smith and Mrs. Harry Levy. After two concert here in New York Mr. Reimers will go to Palm Beach for a ten days' stay.

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"Gibraltar" (new)—Solman

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RUSSIAN IS LION OF STRANSKY PROGRAM

Rachmaninoff Triumphs as Soloist and Composer with Philharmonic

Rachmaninoff was the lion of the Philharmonic concert on Thursday evening, Feb. 26. The rangy Russian came forward in a dual rôle—as pianist and composer, and in both capacities provoked earnest and long continued applause. As soloist he played the most popular of latter-day concertos, Tchaikovsky's in B Flat Minor; as composer he was represented by his sufficiently familiar Second Symphony.

Not emotionally stimulating, Rachmaninoff's playing has a clarity and lustrous finish that set it apart from the general. Despite moments that achieve the poetic and the noble his art is often cerebral, calculated. His reading of the concerto had verve but no grandeur.

The symphony does not wear as well as we expected it would. Splendid is the introductory *Largo* and touched with a spirit of sombre beauty. Much of the *Adagio* is strong sincere music. But the second and fourth movements seek a much inferior level. The workmanship throughout is masterly—the scoring gorgeous, though for our taste the pigment is laid on with too broad a brush.

The concert opened with Moussorgsky's picturesque "Night on a Bald Mountain." The Philharmonic has rarely given a better account of itself than in this all-Russian program. The performances, under Mr. Stransky, were magnificent.

The great audience gave Rachmaninoff ovations after both concerto and symphony. B. R.

Friday's Concert

Mr. Rachmaninoff, at the Friday afternoon concert, repeated the Liszt E-Flat Concerto, which he had played the previous Sunday, but his performance this time seemed more satisfactory. He was acclaimed by an audience that completely filled the house, not only for his solo feat, but at the close of his long and somber but lastingly impressive tone poem, "The Isle of the Dead," which was in the latter half of the pro-

gram, and which Mr. Stransky and the Philharmonic have made peculiarly their own.

Haydn's "Surprise" Symphony, Reger's "Variations and Fugue," on the theme of the first movement of Mozart's A Major Sonata and the "Marche Slave," were the other offerings of the day. Mr. Stransky read the Haydn with exceptional charm. He earned gratitude, moreover, for bringing forward once more the work of Reger. It is not only that composer's best orchestral effort—in warmth of conception and in sincerity it greatly surpassed his Hiller Variations—but it contains some of the best variations since Brahms. The treatment of Mozart's angelic melody, foreign as it sometimes seems to the spirit of the original, abounds, nevertheless, in ingenuity, and the fugue is in every sense capital. H. F. P.

Sunday's Philharmonic

There was no soloist of prominence at last Sunday afternoon's Philharmonic, yet the "All seats sold" sign went on view early. In fact, there was no soloist at all, though Allen McQuhae, the Cleveland tenor, had been scheduled to contribute an air from Beethoven's "Mount of Olives" and the solo part in Liszt's Twenty-third Psalm. Twelfth-hour indisposition eliminated the singer altogether and compelled a change of program whereby the Beethoven air was replaced by the "Siegfried Idyll" and Liszt's setting of the Psalm by "Tasso." While there was disappointment over the loss of Liszt's lovely work, the audience quickly forget its regret in the pleasure of the two substitutions, the second of which has been from the first a mighty war steed of Mr. Stransky. He played it once more with a massive splendor that carried the listeners away as completely as ever. Throughout the concert, indeed, the conductor was at the height of his powers. Beethoven, Wagner and Liszt shared the bill between them and the lure of their names proved as magnetic as that of any popular artist. The music performed in addition to the pieces mentioned was the "Coriolanus" Overture, the third "Leonore," the "Entrance of the Gods Into Valhalla," the "Rienzi" Overture, "Träume" and Liszt's First Rhapsody. H. F. P.

The Flonzaleys are returning to New York March 9 for their third and last concert of the season. On this occasion Harold Bauer will appear with the ensemble.

GRAVEURE EXHIBITS HIS ADMIRABLE ART

Baritone Presents New Works By Mortelmans and Treharne at Second Recital

Those who inveigh against the present condition of the art of singing had but to be present at the second New York recital of this season of Louis Graveure, on Saturday evening, Feb. 28, to realize that the art of *bel canto* still lives. Æolian Hall was crowded, as it always is when he appears, and his hearers once more had cause for rejoicing.

It is a very finished art that Mr. Graveure possesses, the art of combining with his exceptional voice interpretative powers that place him among the great singing artists of our time. Never have we heard him sing more beautifully, with so rich and smooth a quality of tone and compelling charm. Mr. Graveure's programs always contain some new songs. Singers seem bent on presenting the things that they can mark "first time" on their programs. On this occasion Mr. Graveure had no less than two entire groups so designated. The first was one comprising four songs by a Belgian composer, Lodewijk Mortelmans; the second, six settings of Old English lyrics by his accompanist, Bryceon Treharne.

The Belgian songs were a decided disappointment, only the first, "Evening," having an excuse for being sung. A program note told that Mr. Mortelmans is professor of counterpoint and fugue at the Royal Conservatory at Antwerp. The songs were conventional, all of them German in style except the first; and there was mighty little counterpoint in them for a professor of that occult science—and less fugue (of course, that was hardly to be expected). "The Tomtit" and "The Young Year" were cheap; "The Call of Death," the kind of conventional *Kapellmeistermusik* that Bungert, Alexis Hollaender and other Germans used to turn out by the yard. Even Mr. Graveure's superb singing of them could not raise them to the point of interest. And he has the art to make nothing sound like something.

Mr. Treharne's songs were better, though none of them distinguished. The audience insisted on repetitions of "Come, Be My Valentine," and "The Winter Storms," though the best of the group musically were the first, "Have Pity Grief!" in spite of its opening phrase being lifted from the aria, "Pleurez Mes Yeux" from Massenet's "Le Cid"—an analogous sentiment, to be sure—and "The Morrice-Dance." Mr. Graveure had Mr. Treharne rise several times and share the applause.

The other items were five wonderful Moussorgsky songs sung in English, the same ones that Mr. Graveure sang at his second recital last season. Again he delivered them all with magnificent art and voice. And his French group contained two fine ones, Ernest Bloch's great "La Vagabonde," one of the memorable moments of the evening's program, sung with penetrating sentiment and portrayal, and Franck's "La Vase Brisée." The Fauré "Notre Amour" was delightfully given in half voice and, of course, had to be sung twice. There were four American songs at the close, in which the ladies had the honors, Alice Barnett, with her lovely "Mood," and Fay Foster, with her "The Shadow of the Bamboo Fence," one of her most individual songs. Ward-Stephens's "Berry Brown" is far from what he can do in the field of the recital song, though it may in this singer's hands become an alternate for "Tommy Lad" (it is musically about as engaging!) and Bainbridge Crist's "Colored Stars." Encores included Miss Foster's "My Menagerie," and as we left the hall Mr. Graveure was singing for the 300th time, at least, Oley Speaks's "Sylvia."

Mr. Treharne's accompaniments were admirable in all respects. A. W. K.

Mary Garden and John McCormack Give Concert for Pershing and Service Men

Attendance records at the Hippodrome were broken on Sunday night at a testimonial concert given by John McCormack and Mary Garden, for the benefit of the New York Chapter of the American Legion, at which General Pershing was guest of honor. A total of \$51,000 was paid by 7,200 persons to hear the concert. Mr. McCormack was presented with a gold medal in recognition of what he had done for the American Service. Both Miss Garden and Mr. McCormack were rapturously acclaimed. The soloists were assisted by the orchestra of the Chicago Opera Association.

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Hertz Bring Forces

OAKLAND, CAL., Feb. 16.—Coming as the second number in the Zannette W. Potter Artist Course, Helen Stanley ushered in an auspicious series of concerts for the California winter months. She gave a program of great variety and evidenced her ability to measure up to diverse moods. "The Brook" and "Songs My Mother Taught Me" clearly demonstrated her precise intonation, while the Maurice Dambois "Odelette," written especially for her, gave greater opportunity for her facility and excellent style. "Un bel di," from "Madama Butterfly," was substituted for the Bizet *Michaela* air, and proved most satisfactory to her audience, while she found it necessary to repeat May Brahe's "I Passed by Your Window." Elmer Zoller came in for a well-deserved share of the applause of a delighted audience.

John Hand was the next artist attraction presented by Miss Potter, with the assistance of Emilie Lancel of San Francisco, La Var Jensen combining the duties of piano soloist and accompanist. Mr. Hand's program was most interesting, and general satisfaction was expressed with his work. Miss Lancel, a general favorite here, added much to the concert by her assistance to Mr. Hand in joining with him in excerpts from "Carmen." Mr. Jensen also deserves fine mention.

Perhaps the greatest amount of interest centered about the recent appearance of the Minneapolis Symphony. The "Pastoral" Symphony of Beethoven was the opening number; the Debussy "Afternoon of a Faun" and the Mendelssohn "Midsummer Night's Dream" gave us opportunity to revel in the joys of exquisite interpretation. This orchestra is one of the favorite organizations visiting the West Coast, and the large Audi-

torium Theater is always well filled for the event.

In Berkeley, the university has started its winter series with a gratifying program: Sigmund Beel, violinist, and George McManus, pianist, appeared in two sonata recitals, a week apart, offering in the last Arthur Foote's Sonata in G Minor; a Schubert Sonatina, in the same key, and the Franck Sonata. These two artists have been working together long enough to establish the necessary ensemble for such intimate work, and on these two occasions gave the usual pleasure to large audiences. The San Francisco Symphony, Alfred Hertz, conductor, was the next to begin a most interesting series. On the opening concert night Horace Britt, first cellist, was soloist, offering the Bruch "Kol Nidrei." Mr. Britt's appearance, as usual, insured a treat. The orchestral offerings were the "Lohengrin" Overture, of which Mr. Hertz gives an admirable reading; Saint-Saëns's "Dance Macabre" and the Rimsky-Korsakoff "Scheherazade." Californians are justly proud of the San Francisco Symphony and crowded houses greet each concert. A. F. S.

Nina Morgana Scores In New England Recitals

Nina Morgana, the gifted soprano, scored a decided success in recitals at Plymouth, Mass., on Feb. 17 and at Augusta, Me., on Feb. 19. Miss Morgana is to appear with Caruso in Pittsburgh on Feb. 28 and is scheduled for appearances in joint recital with Pablo Casals at Canton, O., on two consecutive days, March 3 and 4.

Kousnietsoff Reappears at Nice

NICE, FRANCE, Feb. 12.—The most important musical event of the past few weeks, was the return of Maria Kousnietsoff. She has already appeared in "Madama Butterfly" with great success and will be heard in "Bohème," "Tosca" and "Traviata." In the last named opera she will be supported by the tenor, Possemkovsky of the Petrograd Imperial Theater. PIERRE BOREL.

Mary Garden attended the Century Theater performance of "Aphrodite" on March 1.

BUFFALO AUDIENCES DEFY BAD WEATHER

Garrison and Werrenrath Win
Honors—Choruses and Clubs
Please Many Hearers

BUFFALO, N. Y., Feb. 20.—Zero weather and almost impassable roads in no way affected the attendance at the fifth of Mai Davis Smith's series of concerts which took place Tuesday evening, Feb. 17, presenting Mabel Garrison and Reinald Werrenrath in joint recital. Miss Garrison's charm of personality, her flowing vocal delivery, combined with her intellectuality, made her singing a source of delight to the listener. Mr. Werrenrath's noble style of vocal delivery, his sincerity and his ability to endow the lyric phrase with comprehensive understanding, made his work more than ordinarily interesting. Many recalls and many extra numbers were the order of the evening for both singers. George Siemmon for Miss Garrison and Harry Spier for Mr. Werrenrath, played excellent accompaniments.

The Guido Chorus, under the direction of Seth Clark, gave a concert on Feb. 10, before a large audience. Elgar's "Land of Hope and Glory," in which Philip Catalano sang the exacting tenor solo with authority and tonal beauty, was the choral number par excellence of the evening's offerings. Lina Conkling, soprano, was the soloist, and her success was pronounced, her fine voice, extensive in range and particularly lovely in its medium register, was exceedingly good to hear. W. J. Gomph accompanied Miss Conkling in his best style. Ursula Dietrich-Hollinshead demonstrated a number on the Ampico reproducing-piano, alternating one of her records with its piano reproduction. Sydney Wertimer, tenor, and James Aspinall, bass, sang incidental solos and Dr. LeBreton played the chorus accompaniments.

The Chromatic Club concerts of Jan. 31 and Feb. 14 were very enjoyable affairs. Mrs. Sydney Wertimer, soprano soloist of Westminster Church, sang charmingly at the first concert. Lawrence Montague at the piano giving her sympathetic support. Charlotte Smith played admirably some piano numbers on the same program. At the second concert Mrs. Hubert M. Chester, pianist, and Louis Siegel, violinist, of Rochester, gave an excellent account of themselves in Beethoven's C Minor Concerto. Mr. Siegel, in solo numbers later on in the program made a splendid impression. Accompaniments for these solos were finely played by W. J. Gomph.

At the last municipal concert given Sunday afternoon, Feb. 15, John Lund's orchestra gave a program thoroughly enjoyed by the audience, and Charles McCreary, bass, sang delightfully several solo numbers. The closing concert of the Twentieth Century Club series was given on Feb. 19 by the Berkshire String Quartet, before a musically discriminating audience. This aggregation of players made an especial appeal in the modern compositions, excerpts by Borodin being particularly appreciated. F. H. H.

Detroit Symphony Plays for Students at South Bend, Ind.

SOUTH BEND, IND., Feb. 23.—The students of Notre Dame University and a few people from South Bend were given a rare treat on Monday afternoon, Feb. 23, when the Detroit Symphony, under Victor Kolar gave a delightful program. The orchestra was engaged by the University as one of the attractions in its series of concerts. The wood winds, in fact all of the choirs are good, and are molded into an excellent ensemble. Mr. Kolar conducted with ability.

Aubert Presented by Stransky Before High School Audience

The Philharmonic Society's popular-priced concert at the Commercial High School, Brooklyn, Feb. 14, was much appreciated by a large audience. Mr. Stransky led in a splendid program, featuring, among other numbers, the Scherzo from the "Sorcerer's Apprentice," Dukas, and the "Rienzi" Overture, Wagner. The celebrated Swiss pianist, John Aubert, was soloist, playing beautifully the Grieg Concerto in A Minor, in which the orchestra gave him able support.

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Alabama Music Teachers Organize; Adopt Plan for Standardization

Conference Held at Montevallo Results in Significant Action—
Resolution Asks State Board of Education to Make Music
Required Study in Public Schools—The Progressive Series
adopted as Standard Course

MONTVALLO, ALA., Feb. 22.—As a result of a conference of Alabama musicians called by C. R. Calkins, director of the Department of Music of the Alabama Girls' Technical School and College, there was organized at Montevallo on Feb. 18 the Alabama Music Teachers' Association. A plan for standardization of music teaching in the State was adopted and resolutions were passed recommending to the State Board of Education that music be required in every public school. Credits for music study in the high schools and colleges and the adoption of the Progressive Series as a standard were also matters of moment that were prominent in the meeting, which was attended by a representative body of music teachers and others interested in the musical development of the State.

Preliminary to the business affairs of the conference a recital was given in the Auditorium of the Girls' Technical Institute and College by Alabama musicians on the evening of Feb. 17 by Stella S. Harris, pianist; Mrs. W. W. Harper, vocalist; Mrs. Susan R. Kennedy, pianist; Miss Cartee, head of the department of voice in the Alabama School for the Blind; Mildred Vause, violinist; Mrs. William Gussen, pianist; Mrs. Guy Smith, contralto; Emily Byrd, pianist.

On the morning of Feb. 18 the business of the conference was begun, Mr. Calkins presiding. After a few words of welcome and briefly outlining the purposes of the conference, Mrs. Charles J. Sharpe of Birmingham gave an address on "The Development of Music in Alabama." She insisted that the hope for music development lay in the proper instruction of pupils in the public schools, giving some data as to the work now being done and pleading for a greater recognition of music and for our native composers.

Mrs. Oscar Hundley of Birmingham briefly outlined the "Aims of the Alabama Federation of Music Clubs" and of

the National Federation as well, telling of the progress of the federation and its efforts for more fraternity and better scholarship in music, for the placing of a music library in every school in the State, for music credits in the high schools and colleges and for standardization. She outlined the desire of the National Federation for improved music conditions and its efforts to have a National Conservatory of Music established.

Mrs. James R. Hagan of Mobile addressed the conference on the subject of "Credits for Music in the High Schools." Mrs. Hagan's talk was a practical plea for a higher recognition of music study and said that the hope lies in the attitude of our schools and colleges. She quoted from Commissioner of Education Claxton as to the cultural, scientific and practical value of music study, placing it along with mathematics, etc., as a training for the mind. She also quoted the figures compiled by John C. Freund, editor of MUSICAL AMERICA, as to the millions spent for music in the United States, stressing the amount paid out for music lessons. Much of this money is wasted through inefficient teaching, and she urged a minimum standard for the music teachers of Alabama, referring to the need of examinations and the requirements of teachers in the regular grade work, and insisting that no less a standard should be required of music teachers. By demanding a standard the pay of music teachers will be improved, as it has been in the case of literary teachers. She advocated an examination of candidates and a uniform standard adopted for all schools.

This early morning conference was held in the music hall of the college, recently erected, and after this the crowd adjourned to the college auditorium to hear an address by Leroy B. Campbell, director of the Conservatory of Music, Warren, Pa., who spoke on "Music in Education and Life." Mr. Campbell was heard with appreciative attention. The formal exercises were opened with prayer and the singing of the State song, "Alabama," to the musical setting made by C. R. Calkins. Director Calkins read a letter from President Plamer of the college, expressing his regret at being called away from Montevallo at the time of the conference and indorsing the standardization idea and credits for music students in schools and colleges.

Mr. Campbell also quoted Mr. Freund's figures on the amount expended for music in the United States to prove how important a thing in the life of this country music is.

There followed in Music Hall an animated discussion of the subject of "Music in Public Schools," during which the plan of a minimum standard for students and teachers, the question of credits, college entrance credits, etc., were threshed out. The work accomplished in the schools of Alabama was brought out and it developed that only two of the A grade colleges in the State accept music credits for entrance.

In the afternoon at 2.30 Leroy B. Campbell gave another valuable address on "Modern Processes of Music Study," in which he spoke of the inadequate study of music under old methods and enlarged on the need of a text for a student in music as much as in any branch of literary study. Before and after the address members of the music faculty of the college gave some interesting numbers. A trio consisting of Mr. Calkins, piano; Lucile Pease, violin, and Grace M. Crocker, cello, played a Bach Bourree, a Bargiel Andante, and a Godard

Vivace with charm and skill. A group of songs composed by Mr. Calkins, tuneful and cleverly constructed, was sung by Hannah Crook, with Lulu Hawkins, pianist; Mr. Calkins, clarinet; Miss Crocker, violin; Nina Lyman, flute.

Discuss Standardization

In the discussion that was renewed after the program in the Auditorium, the question of standardization of music courses, qualifications of teachers, academic and musical requirements for degrees were discussed thoroughly. It seemed to be the general opinion that music study should be given credit on a regular college degree rather than a music degree in regular academic institutions. During these discussions Mr. Martell, representing the Oliver Ditson Graded Course, and Mr. Flood, representing the Progressive Series of the Art Publication Society of St. Louis, were introduced and each presented the plans of study of their respective houses. Mr. Flood brought out the fact that already fifteen high schools in the State and two colleges were using the Progressive Series.

The conference then proceeded to organize itself into a State Music Teachers' Association. A constitution and by-laws were adopted and the standardization of music teachers was made a part of the organization. The Progressive Series was adopted as the standard course and its use will entitle students to receive credits in the high schools of the State. Those not using the Progressive Series may take an examination equivalent to the work represented by the Progressive Series. This is the case for students in the schools and for music teachers who desire to become members of the association. Those using the Progressive Series are designated as accredited students. A resolution was also adopted asking the State Board of Education to require that public school music be taught in all schools, the grade teachers to give the instruction, preferably.

The name adopted was the Alabama Music Teachers' Association, and the following were elected as officers for the ensuing year:

President, Mrs. James R. Hagan of Mobile; First vice-president, C. R. Calkins of Montevallo; Second vice-president, Mrs. William Gussen of Birmingham; secretary-treasurer, Myrtle Love; chairman of examination committee, Stella S. Harris of Tuscaloosa.

The association decided to affiliate with the National and State Federation of Music Clubs and the next meeting was set for the week preceding Easter, 1921, the time and place to be governed by the meeting of the Alabama Educational Association, and it is thought the State Federation of Music Clubs will hold its sessions about the same time.

Recital by Hempel

The visitors to the conference were guests of the College on the evening of

the 18th at the concert given in the college auditorium by Frieda Hempel. The auditorium was filled to capacity and the prima donna was welcomed with enthusiasm. She was in fine vocal form and was graciousness itself in her manner to the audience. Her program was the same as given on the Southern tour she is now making, opening with two Handel numbers, an arioso, and "Sweet Bird," sung with amazing lightness and charm, accompanied by the flute. In her group of French songs she was particularly happy. The aria "A Vous Dirai Je" was brilliantly done. The "Blue Danube" Waltz was an exhibition of exquisite tone quality and engaging vocal pyrotechnics. At its close the audience demanded more and she finally sang "Home Sweet Home." Coenraad V. Bos played superb accompaniments and his performance of the Rachmaninoff Elegie, Beethoven's "To Elise," and the Chopin Waltz in G Flat was in the highest sense artistic. August Rodeman assisted Miss Hempel in some of her songs artistically and played a few solos admirably.

TOM GARNER.

HAIL LAZZARI AND CASALS

Contralto and 'Cellist Delight Audience of 6000 in Newark

NEWARK, N. J., Feb. 24.—An immense audience, numbering approximately 6000, filled the Armory last night to hear the joint-recital program presented by Carolina Lazzari and Pablo Casals. The contralto sang arias by Secchi, Tremisot, Meyerbeer, Saint-Saëns and other miscellaneous numbers by Jean Hure, Gabriel Fauré, Ganz, Bemberg, Sgambati, A. Walter Kramer, Densmore and David Popper. Mr. Casals played the Sammartini Sonata in G Major and works of Godowsky, Debussy, Granados and Schubert. Both artists received ovations, Miss Lazzari responding with three encores, Mr. Casals with two. Robert Gayler played Miss Lazzari's accompaniments in polished fashion and Nicolai Schmeer was at the piano for Mr. Casals.

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WASHINGTON, IA., Feb. 15.—Col. David J. Palmer holds one of the longest choir records in Iowa. He has been a member of the choir of the First United Presbyterian Church of Washington for fifty-three years, beginning his active services just after the close of the Civil War in 1866. He celebrated his eightieth birthday a few weeks ago, at which time the choir after practice gathered at the home of Colonel Palmer and as he entered the door later he was greeted by the choir leader, Miss Hamilton, carrying a huge cake with eighty candles. There were two crossed flags on it and underneath the dates "1839 and 1919." B. C.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"THE ICICLE." By Carolyn Wells Bassett, "Flanders' Requiem," "Where the West Begins." By Frank La Forge. "Boats of Mine." By Anna Stratton Miller. "Easter Message." By Lucien G. Chaffin. "Christ Is Risen." By John Prindle Scott. (New York: Harold Flammer, Inc.)

This group of new songs testifies to the intelligent care devoted by this enterprising publisher to the building of his catalogue. They are without exception deserving. "The Icicle" is a happy bit of humor, daintily and cleverly and—what is also important—very singably expressed, in a lilting, swaying melody, with an amusingly effective refrain of "Drip, drip, drip!" It is a warm, human little number despite its title.

Frank La Forge, in his "Flanders' Requiem," composed to R. W. Lillard's poem, has written a lofty song that stresses the patriotic note in a noble *marcia funebre* melody, with a quote from the "Star Spangled Banner," introduced in the accompaniment with splendid musicianly effect on page 6, on the word "Freedom," in the climax anticipation. It is published for high and low voice. "Where the West Begins," to Arthur Chapman's well-known lines, with its fine, sweeping tune, both song, and soulful, has been helping Mme. Schumann-Heink (both this song and the "Flanders' Requiem" are sung by her) conquer the region where "the hand-clasp's a little stronger." It is also published for high and low voice.

"Boats of Mine," by Mrs. Miller, to Stevenson's lines, is gently flowing vocal water-music, pleasingly expressed. It has also been put forth for both ranges.

That veteran musician, Lucien G. Chaffin, may always be relied upon to do the right thing by the church and the church singer in a sacred song, in which the elements of tune, devotional mood and singable effect are properly combined, as is the case in his new "Easter Message." It is issued for those who range high, and those who range low, vocally. John Prindle Scott is also represented by a new Easter song, "Christ Is Risen." Like all his sacred songs it is direct in melody, and falls most pleasantly on the listening ear. The melody proper is prefaced by that touch of recitative which the church singer likes, and it appears for high and low voice.

"THE PILGRIM'S PROGRESS." Part VIII. By Ernest Austin, Op. 41. (London: J. H. Larway.)

Ernest Austin, whom music as long ago as 1907 lured from the busy marts of trade to worship in the more extreme modern temples of her cult, has just published the eighth part of his monumental tone-poem for organ, which offers a species of instrumental counterpart to our own Edgar Stillman Kelley's large-voiced choral work of the same title. Part Eight of Mr. Austin's fine organ cycle is devoted to "Vanity Fair," and throughout its thirty-five pages it tells in rich imaginative detail of sound combination, and with many a skillful programmatic touch—"noise and revel of babblers," "laughter of the crowd," "ribald noise of the fair," etc., which offset the loftiness of the fine themes of the "World's call" and the "Pilgrims' ideal"—the story which Bunyan narrated

in his winged words. There are not so many big modern works published for the organ as to permit of Mr. Austin's meaty "Vanity Fair" being overlooked by organists.

"AT THE BAL-MASQUE." By Wilson G. Smith. (Cleveland: Sam Fox Publishing Co.)

Wilson G. Smith is generally known throughout the United States as a composer of tuneful piano music *à la* Nevin, which is presented with the ingratiating charm and touch of distinction differentiating really good salon music from the garden variety of the type. In this little suite he is at his best. The intimate, caressing "Mélodie Érotique," in which the *mélodie* is presented principally by the left and right hand thumbs; the "Promenade," a Harlequin and Columbine waltz with a lilt; the pleasingly minor "Danse Exotique"; and the tenderly pathetic "Pierrot's Serenade" should give the pleasure all such attractive piano music, not difficult to play, usually proportions.

"GO THY WAY, FORGETTING." By Simon Bucharoff. "Winds o' March." By Homer N. Bartlett. "In Flanders' Fields." By Josef Hofmann. (New York: Carl Fischer.)

"Go Thy Way, Forgetting" is unquestionably a fine song. It has a broad, telling melody-line, the accompaniment is well wrought, and is appropriately dedicated to John O'Sullivan. "Winds O' March," which the composer, Homer N. Bartlett, has ascribed to Mme. Buckhout, is a taking concert-song of telling effect, with a good climax, and a delightful play of March breezes is introduced in its accompaniment. It is a song that a good singer can easily "make."

So sincere and distinctive an artist as Josef Hofmann cannot be accused of having written a song-setting of "In Flanders' Fields" because many others are so doing. The simple, expressive elegiac quality of his song, its evident honesty of emotion, shows that he had deeply pondered his text, and that his voicing of its message expresses intimate conviction. It is surely to be reckoned one of the worthily fine song settings Colonel McCrae's much set poem has called forth.

"JUST A TINY RAY OF SUNSHINE." "My Garden of Roses." "We Sing to You, America." By Grace Porterfield Polk. (New York: J. Fischer & Bro.)

Grace Porterfield Polk, in her new songs gives evidence of a happy faculty for the tuneful appeal. "Just a Tiny Ray of Sunshine" does credit to its title, and has a refrain with an irresistible lilting swing, one that all whose hearts go out to a catchy air in the popular style will appreciate. "My Garden of Roses" is tenderly lyric, a fluent, singable melody, with a full-toned accompaniment, and some striking modulations to throw into relief its changes of mood. "We Sing to You, America" is a rousing patriotic march song, with a text that carries a message, valid for all time. In fact, the texts of these songs, which the composer has written herself, give them real unity of expression, and are in all respects worthy of their music.

"IT CAME UPON THE MIDNIGHT CLEAR." By Roy Lamont Smith. (New York: Huntzinger & Dilworth.)

This is an unusually fine song of its type, a type that is all too apt to run to the sentimentally commonplace and melodiously trivial. It is entirely effective and grateful, it is not written with any idea of touching up its subject with a modernistic brush; and yet it offers convincing proof that there is such a thing as writing above the average sacred song level, and doing so in a way that any singer can appreciate. Mr. Smith deserves credit for this excellent song, which is issued for both high and low voice.

"THE DAY OF LIBERATION." By Axel Raoul Wachtmeister. (Cincinnati: New York-London: John Church Co.)

Count Wachtmeister's song, "The Day of Liberation," is not, as its title might seem to indicate, a patriotic number. It does not sing liberation in the secular, but in the sacred sense, as brought about by the birth of the Christ. It is a song of very unusual quality, one whose simple, lovely melody and original harmonization lend it an atmosphere of primal honesty and sympathy.

ARRANGEMENTS FOR WOMEN'S VOICES. "Fragrant Groves and Flowery Meadows," "The Lover's Tale," "Spring Song," "When You Love's Game Were Learning," "Tis Love that Sets Me Singing," "O Hasten, Beloved," By Stefano Donaudy. Arranged by Deems Taylor. "Venetian Vision." By Renato Brogi. "Iceland Fishermen." By Félix Foudrain. Arranged by Victor Harris. (New York: G. Ricordi & Co.)

The musical *fleur* of Deems Taylor has already at various times been happily exercised in bringing to light, and arranging chorally for present-day use, delightful exemplars of the song invention of older days. These six altogether charming Italian choruses, arranged from song originals by Stefano Donaudy, *canzonettas*, *frottolas*, *vilanelles* in the graceful and distinctive style of sixteenth century Italy, which sing so effectively, which are so melodious and winning in their purely musical appeal, might easily be mistaken for genuine products of that older age. The fact that they are not, that Stefano Donaudy is a modern Italian composer, born in 1879, and that these numbers have been chosen for choral arrangement from his "Douze Airs de Style Ancien," proves that natural charm and expressive quality of melody guide Mr. Taylor in his choice of material for choral transcription, rather than mere antiquity. The first group of four choruses are for three-part, the two remaining for four-part setting, and all are ascribed to Percy Rector Stephens and the Schumann Club of New York. The original Italian text appears with excellent English translations by the arranger.

Of contrasting effect are the two fine choral numbers arranged by Victor Harris, conductor of the St. Cecilia Club. The first is an extremely taking transcription of Brogi's amorous, engaging song, "Visione Veneziana," with a soprano and an *ad lib* alto solo, and some taking humming effects; the other, a choral version which cannot help but be definitive, of Félix Foudrain's stirring and dramatic "Marins d'Islande." Both choruses are in three-part setting, and Frederick H. Martens has supplied English versions of the original texts.

ARRANGEMENTS FOR WOMEN'S VOICES. "J'ai Mil Regrets." By Josquin Des Prés. "La Belle Yolans." (12 Cent.). "Latin Hymn." (14 Cent.). "Le Colibri." By Ernest Chausson. "Sumer Is Icumen In." By John of Fornsete. "The Queen of April." (12 Cent.). "Je Suis Trop Jeunette." (14 Cent.). Edited and Arranged by Deems Taylor. (New York: J. Fischer & Bro.)

When Mr. Taylor lays the past under contribution musically, he usually does so to some effect, as in this group of choral arrangements, the third series he has arranged for the Schumann Club of New York. "La Belle Yolans," a plaintive love-song of medieval France, is the one three-part number of the group. The characteristic fourteenth century "Latin Hymn," its secular companion air "Je Suis Trop Jeunette" of the same period; Des Prés' fifteenth century song of parting, "J'ai Mil Regrets"; and the twelfth century "April" song that has so merry a dance lilt, are all for four-part chorus. The setting in six-parts of that immortal

thirteenth century spring song, "Sumer Is Icumen In" has a special interest. Like all the other numbers of the series it has been beautifully worked out in its voice-leading; but it has a second stanza for which the arranger has supplied a new harmonization, the first being a transposition of that of his original setting for six male voices. Chausson's "Le Colibri" ("The Humming-Bird") in 5/4 time, most effective in its grace of melodic movement, is the only modern number.

"EXPECTANCY." By Eleanor M. Davis. "I Said I'd Never Love a Lass." By Katherine Oliver. (Hannibal, Mo.: Davis Studio.)

In "Expectancy," Miss Davis has written a little song of dreamy grace, of youthful charm, a melody that moves easily and singably in the exploitation of its poetic theme. It is for medium voice. Katherine Oliver's "I Said I'd Never Love a Lass" is a pleasant enough two-page melody in the older English ballad style, not uneffective.

"GIVE EAR TO MY WORDS, O LORD." "Come Unto Me, All Ye that Labor." "Thou Wilt Keep Him in Perfect Peace." By Fanny Snow Knowlton. "The First Commandment." By Beatrice Clifford. "As a Little Child." By Hortense L. Wheeler. (Chicago: Clayton F. Summy Co.)

Perhaps the truest compliment one may pay the good sacred song of the day is that it is sincere and expressive within its limits. It is not too much to say that these songs by Fanny Snow Knowlton deserve this recognition. They are not great—few sacred songs of the immediate present are—but they are melodious and flowing, like her psalm-setting "Give Ear to My Words, O Lord"; expressively sincere, as in the case of "Come Unto Me, All Ye that Labor"; and devotional without pretence, like "Thou Wilt Keep Him in Perfect Peace." They are excellent songs for church use, true to an established type. "The First Commandment," by Beatrice Clifford, is also effective, with a recitative introduction, dramatic first section and lyric conclusion. In the opening of Hortense L. Wheeler's "As a Little Child" there is a pleasant flavor of reminiscence which should not hurt its chances of success.

"MAY NIGHT." By Janet M. Grace. "If." By Alexander MacFayden. "Vigorous and Honest Is He." Arranged by J. Dannström. (Boston: Oliver Ditson Co.)

A very lovely little song, the harmonic scheme of Miss Grace's "May Night" is so balanced as to throw the poetic stresses of the melody-line into doubly effective consonant relief. It is put forth for high and medium voice. Alexander MacFayden's "If," for high and low voice, is a song of direct appeal, admirably singable, and working up to a big climax on its third and last page, in which the singer can let out his voice to the fullest extent. "Vigorous and Honest Is He" (*Rasker och redlig är han*), is a Swedish folk-song from Westberga, in waltz-time, and with a bright, four-measure vocal tra-la-la separating its two eight-measure melody sections.

"BELOVED, IT IS MORN." "The Mother's Song." By Wintter Watts. (New York: G. Schirmer.)

With an instrumental introduction whose fervor rises in passionately surging arpeggios, and a singing *Andante* melody of noble breadth, progressing with noble simplicity of means to a strong climax, Wintter Watts gives Emily Henrietta Hickey's poem "Beloved, It Is Morn" its rightful heritage of musical expression. His "The Mother's Song" comes as a relief, both in poem and music, to the obvious and inane type of ballad which has made the "mother" song a synonym for the sweetly bathetic and insincere in music. In Mr. Watts' setting the melody is real, it is expressive; pathos is sincere; air and accompaniment are unified, and the whole song carefully wrought. Both songs are for high or medium voice.

"THE HAPPY CHILD." "Swing Song." By Carl Dels. (New York: G. Schirmer.)

In these two little descriptive piano pieces for about the second grade, this well-known New York composer and teacher happily expresses simple musical thoughts in the shape of a merry rondino and a melodious slow waltz.

F. H. M.

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Gabriel Engel, University Graduate, Represents New Species of Violinist

Young Artist Who Has Just Made Fine. Début, Began Music Studies only after Graduating From College—How He "Put Music on Columbia's Campus"—As His Class Mates Knew Him

IN the past decade a number of brilliant young violinists have stormed our gates and have acquired reputations and fortunes. "Prodigies" is a term that might be applied to almost all of them. A synopsis of their careers would have these captions: Talent discovered at the age of seven—many years of hard work with a celebrated teacher—concerts in the European capitals at the age of twelve—a trip to America (preceded by reports of European triumphs)—fame and fortune. Especially would this be true of the Russian products who are singled out for careers as virtuosi even before they can read or write.

So accustomed have we become to the genus, *prodigy*, among the new crop of concert artists that we are unwilling to believe that a young man can graduate from a university at the age of twenty-two, begin to study the violin seriously, and then, in the natural course of events, develop into a first-rate performer. One of the newest violinists to appear in New York has proved that the latter course is perfectly possible. His name is Gabriel Engel. It was with considerable surprise that the writer learned that his former classmate at Columbia College, Gabriel Engel, was to give a recital in Aeolian Hall. Very few of us of the class of 1913 knew of Engel's musical side. We knew him as a good student, and at that time Engel himself had no idea that he would enter the concert field. Not until the day after his recital, when he read in the papers that the New York critics were of the opinion that he was on the road to success did he have full confidence in his ability to reach out for bigger things.



Gabriel Engel, American Violinist

The story of Engel's early days is interesting in contrast with the tales we read of the "boy wonders" who are pampered and watched over like hothouse plants. Engel met nothing but discouragement from his parents and friends when he expressed a desire to become a musician. At the age of twelve he was taken to a conservatory of music for an entrance examination and pronounced absolutely devoid of musical talent. True, he was not a proficient violinist, for the few lessons that a friendly contrabass player gave him were not productive of great results. But Engel did have talent. At the age of eight he invented his own system of notation, covering pages with a riot of numbers that nobody but himself could decipher. He always composed rapidly and with marked originality. While waiting to take his examination at the conservatory he jotted down a little composition on a scrap of paper. In the face of the discouragement of his parents and friends Engel went day after day to the

library, often skipping meals, to read to music scores.

Engel tells an interesting story of his boyhood. "My sisters were very fond of popular music and gave me money to buy their favorite selections. I went to the store across the street from where we lived, read the music over once or twice and then came home and played it for my sisters. Their money was spent on the music that I really cared for."

Engel's memory is quite remarkable. Before he went to Jacob Gegna for lessons he had memorized all the Beethoven and Grieg sonatas. At a musicale recently when called upon to play an obbligator for a singer he astonished his audience by glancing over the music very casually, putting it aside, and then playing it perfectly from memory. His mind is a storehouse of musical literature. Practically everything that a well-grounded musician knows is in Engel's memory.

In college we knew Engel as "the man who put music on the campus." He organized the first brass band at Columbia and directed the orchestra that played in Commons. Very diligently he worked with his band, often studying instruments that he might impart the knowledge to his tyro players. We did not know, however, that Engel went to the Columbia Library in his spare hours and read through and played all the music in the fifty-odd volumes of Bach published by the Bach Gesellschaft. At night he played with a cellist classmate, often staying up until two the following morning.

One little incident in Engel's college life will remain vividly in the memories of those of us who took "gym" courses with him. As we were putting on our "gym" shirts and trunks for a run around the track we observed a chap take a violin from his locker. He began to tune up and to fondle the strings. Suddenly he plunged into the wild rhythms of a Gypsy dance, and a few of us gathered about him. Soon there were yells of approval from all sides and Gabriel Engel found himself playing to an audience. An enthusiastic audience it was, too, for in those days it took a good deal to hold us from a game of basketball, a sprint or a swim. Engel played everything in his repertoire, from minuets to concertos. Many in that audience heard him play again last month, but under different circumstances, for Engel was now ready to be listened to critically and judged as a concert artist. It is not overstating to say that he was not found wanting.

H. B.

SONG RECITALS IN SAN JOSE

Francesca Zarad and Marie Morrissey
Present Programs

SAN JOSE, CAL., Feb. 19.—Francesca Zarad, soprano, appeared in recital at the College of the Pacific Auditorium last Monday evening, and gave intense pleasure to a large audience. A feature of the program was the three songs by Howard Harold Hanson, "To Music," "Remembering" and "Dawn," sung with the composer at the piano. They received a well-merited ovation. Another pleasing number was "Le Nil" by Leroux, with violin obbligato by Marjory Marches Fisher. Mme. Zarad possesses a voice of much beauty and uses it skillfully. Uda Waldrop was the accompanist of the evening, and added a group of organ numbers by request.

On the same evening Marie Morrissey, contralto, appeared at the Victory Theater and sang to a large number of guests of the Curtis & Henkle Talking Machine Co., in conjunction with the Edison Phonograph re-creations of her own voice. She was assisted by Ray Lyman, flutist, and by Florence Jamison, pianist.

M. M. F.

Artists Win Favor at Oscar Saenger's "Musical Tea"

A delightful "musical tea" was given at the studio of Oscar Saenger on Tuesday afternoon, Feb. 17, when Estelle Liebling Mosler, coloratura soprano, Gladys Downing, soprano; Bertha Schrimshaw, contralto, and Adrian Da Silva, tenor, were the artists giving the program. Mrs. Mosler won favor for her singing of French songs by Rhené-Baton, Staub and Saint-Saëns and English songs by Kienzl, Shelley, Brown and Max Liebling, her father, who acted as her accompanist. Beautiful singing was done by Miss Schrimshaw, who has made remarkable progress since last season. She was heard in songs by LaForge and Clayton Johns and a group by Ganz, Bond and Speaks. Mr. Da Silva revealed a fine tenor voice in songs by Mary Helen Brown, Dichmont, Cadman and Vanderpool and Miss Downing scored in a "Bohème" aria and songs by Bischoff and Sans Souci. Marcella Geon was the accompanist.

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RECITAL BY SEIDEL DELIGHTS TORONTO

Violinist's Second Concert Wins Fine Reception—Local Artists Please

TORONTO, CAN., Feb. 20. — Toscha Seidel, the Russian violinist, was heard here for the first time a month ago when he appeared with the National Chorus. On that occasion he won many friends and at his second appearance on Feb. 17, received a most enthusiastic reception and was called upon for several extra numbers. His offerings, nearly all of a familiar nature, were played in a delightful manner. The accompanist was Harry Kaufman, who showed an understanding of the violinist's intentions.

Convocation Hall was filled to overflowing on Feb. 16 for the annual concert of the Trinity College Glee Club, which gave a most creditable program of songs and choruses by representative composers, conducted by Francis Coombs. One of the most ambitious numbers was Gounod's "Come Unto Him." Leo Smith, cellist, was in good form and played several much appreciated numbers, while Mrs. Davey-Corkett, soprano, was called back for several encores. George Coutts and H. Sharpe were accompanists and their work was most creditable.

An interesting recital at the new Masonic Hall on Feb. 17 was made up of compositions by Gena Branscombe, the Canadian composer. It was held under the auspices of the Women's Art Association. The program included songs and violin compositions. Interpreting the numbers were Mme. De Munck, a Belgian soprano; Lilian Wilson, coloratura-soprano; Mrs. A. H. Proctor, contralto; Lina Adamson, violinist, and Heber

Nasmythe, New York baritone. Miss Branscombe was herself at the piano, and before each group of numbers gave a short explanation of certain songs.

Mrs. Ada Fellowes-Cowlishaw, soprano, was heard in an interesting recital at the Toronto Conservatory of Music on Feb. 16, when she was assisted by Jean Wood, pianist. It was Mrs. Cowlishaw's first appearance before a Toronto audience, and in a varied program of songs she showed a voice of great richness, backed by power and range.

An enthusiastic reception was accorded Agnes Adie, dramatic soprano, and Major Homer A. Jukes, bass-baritone, when they appeared in joint recital in Forester's Hall on Feb. 10. Both artists were encored upon each appearance. D. Avignon Morel proved a worthy accompanist. Jean Hambourg, violinist, gave excellent assistance, Garcia Guerrero accompanying him at the piano.

A violin and piano sonata recital was given at the Canadian Academy of Music on Feb. 14 by Luigi von Kunits and Frank S. Welsman. Their offerings were much appreciated by a large number of music lovers. Marion Copp has been appointed contralto soloist at Bloor Street Presbyterian Church. She was formerly at High Park Presbyterian Church.

W. J. B.

RACHMANINOFF HAILED BY PHILHARMONIC THROG

Russian Pianist-Composer Stirs Vast Audience by His Liszt Concerto Interpretation

A sold-out house greeted Sergei Rachmaninoff, the local lion of two music seasons, when he appeared Sunday afternoon, Feb. 22, as soloist with the Philharmonic at Carnegie Hall. None of his own music was on the program but he could not have been received with greater excitement in any one of his three concertos than he was in Liszt's E Flat, at the close of which the audience kept him busy bowing for more than five minutes. The distinguished Russian played the much-tormented concerto in an unyielding style, with a massive rather than a scintillant virtuosity and a tone generally hard, and, in the upper register of the keyboard, decidedly brittle. It reminded more of his pianism ten years ago than the more musical and gracious manner he has since grown to cultivate.

Apart from the popular composer-pianist, there was an orchestral feast made up of the "Eroica" Symphony, Smetana's "Ultava," of which one never wearies when it is played as Mr. Stransky plays it, and Dvorak's rousing "Carnival" Overture. Of the many fine performances of the symphony given by Mr. Stransky, the writer recalls only one other so charged with weighty eloquence and noble dignity.

H. F. P.

Indianapolis Hears Negro Music

INDIANAPOLIS, IND. — Demonstrating what the modern organist's work is in connection with the motion picture organization, the organ section of the Matinée Musicale met at the Circle Theater last week when Dorothy Knight, Carrie Hyatt-Kennedy and Louis Pike gave examples of organ music, especially arranged compositions and necessary improvisations used in quick changes. The program was novel, giving the auditors a comprehensive idea of the organist's duties.

CORTOT, YSAYE AND ELMAN IN DETROIT

French Pianist Assists Symphony Forces—Virtuosi in Superb Joint Recital

DETROIT, Feb. 20.—One of the genuine sensations of the present musical season occurred at Orchestra Hall on Feb. 12, when Alfred Cortot played the Rachmaninoff Concerto in D Minor with the Detroit Symphony. Mr. Cortot performed this prodigious work magnificently, encompassing its technical difficulties with astounding ease. The concerto itself ranks as one of the most popular ever played here. Preceding the Rachmaninoff number, Mr. Gabrilowitsch offered the Overture to "The Magic Flute," and the Schubert Symphony in C Major closed the program. This program, including Mr. Cortot's tremendous success, was repeated on Saturday afternoon.

To a season already replete with novelities, Eugene Ysaye and Mischa Elman added another delightful one in a program of double violin concertos at Arcadia Auditorium on Feb. 17. Each of these artists holds a high place in the esteem of Detroit, but, on this occasion, all thought of the individual was lost, and the audience, of generous proportions, sat spellbound at the superbly combined efforts of these two vastly different types of men. The program opened with a charming Mozart Concertante, after which came the real high light of the program, a Bach Concerto in D Minor; then a Concertante by Molique, which included a cadenza by Ysaye, and a suite by Moszkowski. Josef Bonime presided at the piano and contributed largely to the success of the program.

Several features of unusual interest marked the program presented at the Hotel Statler on Feb. 17, by the Tuesday Musicale. Lois Johnston, the well-known concert soprano, sang a group of songs by Ossip Gabrilowitsch and evoked much applause, both by her performance and the rare beauty of the compositions themselves. Preceding these numbers, Graham Harris, in the Burleigh Concerto in E Minor, fully lived up to his reputation as a valued member of the Detroit Symphony. Mr. Harris closed the program with a miscellaneous group and Mrs. Marjorie Deyo opened it with a piano solo. Margaret Mannebach accompanied Mr. Harris and Elizabeth Ruhman played for Miss Johnston.

The eighth afternoon meeting of the Chamber Music Society took place at the Hotel Statler on Feb. 16, the program being provided by Henri Matheys, violinist; Frances Bruske, soprano, and Jeanette Van Der Velpen Reaume and Mabel Guess, accompanists.

M. McD.

Musicians' Club Has Musicale

The informal musicale held in Carnegie Hall by the Musicians' Club of New York on Sunday afternoon, Feb. 15, was well attended. Among those present were John Luther Long, Mr. and Mrs. Wassili Leps, Mrs. Julian Edwards, Mr. and Mrs. Harvey Hindermeyer, and Ward Stevens. The hostesses were Mrs. Florence Turner Maley and Miss Florence de B. Allen.

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LEMAN OPENS SYMPHONY SERIES

Atlantic City Orchestra Begins Season's Concerts On the Steel Pier

ATLANTIC CITY, N. J., Feb. 23.—Welcomed by an audience that reached standing room in the Steel Pier Casino, Sunday night, J. W. F. Leman opened the season's Sunday night symphony concerts.

In the interval since last October Mr. Leman seemed to return a more finished, a more powerful leader of his men. With an orchestra assembled under difficulties the accomplishments of the evening were triumphs. The crowded house, the choice of program and the spirit of the audience welded to make Mr. Leman's return more an event in itself than the music or the success of the soloists.

The numbers included Beethoven's "Egmont" Overture, Bizet's "Farandole" from "L'Arlesienne," four short excerpts for strings from Leoni's "L'Oracolo" and two of Mr. Leman's brightest and most popular offerings, Tchaikovsky's "Chanson Triste" and Poldini's "Poupée Valsante," these last two, brilliantly played.

J. Helffenstein Mason, basso profundo, in numbers that required no extensive range, proved a vocal center of interest beyond the usual. He was heard in a Halevy aria from "La Juive," two encores, and with Adeline Patti-Noar, soprano, in the duet, "Forever With the Lord," by Gounod. Miss Noar obtained her best work in the softer numbers. Her interpretation of the "Michaela" aria from "Carmen" was well done.



J. W. F. Leman, Conductor of Atlantic City Symphony

The personnel of J. W. F. Leman's orchestra, which here began its third season comprises both former members and new talent, the principal omission being the absence of Concertmaster Roy Comfort.

Since the closing of the 1919 season last October, Mr. Leman has been actively engaged in adding to his repertoire many novelties and new compositions.

As soloists he will add to the usual list of prominent names in the vocal and instrumental class, by co-operating with a committee of the Crescendo Club and presenting successful local candidates with his daily concerts. The daily soloists have proved such a desirable feature of the pier programs that they will be re-introduced with the Lenten season, and will be heard in classical and popular musical offerings.

In the past year the number of request programs indicated a decided preference for the very best music and if this is the case this year Mr. Leman will comply with the wishes of the general public. Mr. Leman will have a series of special programs, such as French, Italian and Spanish ones. He will also feature programs similar to the one last year when he co-operated with Dr. Johann Blose and his Choral Society and gave a splendid performance. A. R.

Toscha Seidel, Soloist at Concert of Rubinstein Club

A large audience attended the season's second concert of the Rubinstein Club, of which Mrs. William Rogers Chapman is president, on Feb. 10, in the Waldorf-Astoria. The Club Choral of over 150 voices, conducted by William Rogers Chapman, offered several part songs, among which were "The Wood Nymph," by Bornschein, "Romance," Debussy, "Sunrise," Holbrooke, and others by Donandy, Arditti, McDowell, Arthur Penn, Neidlinger, Burleigh and Rice.

The assisting artist was Toscha Seidel, violinist.

Alice M. Shaw, the club accompanist, was at the piano. Dancing followed at the close of the concert.

Among the honored guests were the composers H. T. Burleigh, Arthur A. Penn, W. H. Neidlinger, Lieut. Gitz Rice and wife, Mr. and Mrs. Orton B. Brown of Berlin, N. H.; Adolph Lewisohn; Col. and Mrs. J. H. Ford, Mr. and Mrs. A. M. Palmer, Mme. Novello-Davies, Mrs. F. Edgerton, Mrs. Cora Welles Trow, Mme. Von Klenner, Mrs. Ralph Trautman, Mrs. Howard MacNutt, Mrs. F. E. Hilbert and Kate Vannaugh.

Omaha Turns Out In Force to Greet Minneapolis Symphony

OMAHA, NEB., Feb. 19.—The Minneapolis Symphony gave a magnificent concert yesterday evening, under the local management of Henry Cox. The Overture to "Midsummer Night's Dream," Rachmaninoff's Second Symphony; "The Afternoon of a Faun," Debussy; Symphonic Poem, "The Sirens" by Glière, and the Prelude to "The Mastersingers," comprised the program. The full orchestra of some eighty pieces was present, and to the honor of Omaha be it said, the audience was tremendous in size. Mr. Oberhoffer graciously responded to the expressed wish of many Omahans to hear the concert master, Guy Woodard, formerly an Omaha boy, by adding an encore, "Swing Song" by Ethel Barnes, arranged as a violin solo with string accompaniment. E. L. W.

Alfred Mirovitch, Russian Pianist, Impresses Victoria (B. C.) Audience

VICTORIA, B. C., Feb. 7.—Alfred Mirovitch, Russian pianist, gave a recital here on Feb. 5 under the auspices of the Ladies' Musical Club. Numbers played included, among others, the Bach-Liszt Prelude and Fugue in A Minor, a Chopin group, featuring the Sonata in B Flat Minor, and the Liszt Rhapsody, No. 6. The player was received with much enthusiasm by a large audience, which showed especial interest in a group of Russian works. Many encores were demanded, and the artist has been engaged to play a return program in a few weeks' time. G. J. D.

Henrietta Spader Is Now Associate Manager With Kingsbery Foster

Henrietta Spader, a former resident of the Pacific Coast, who represented L. E. Behymer of Los Angeles, for several years, and more recently represented D. W. Griffith's productions in the East, has become associate manager with Kingsbery Foster, manager of musical celebrities, at 66 West 38th Street, New York. Mrs. Spader brings to Mr. Foster's office exceptional connections, from both East and West.

HEAR GUILBERT STUDENTS

Appear with Noted Disease at Maxine Elliott's Theater

The great Guilbert gave a matinée on Feb. 20 at Maxine Elliott's Theater. The disease was assisted by twenty students of her school, comprising a charming chorus. The program was made up of "Chansons Populaires" (given by Guilbert), "Chansons des Dentillères d'Alençon" (by the chorus), "Légendes du Moyen Age" and "Légendes Dorées" (Guilbert), "Chansons des Cloîtres" (the chorus).

Mme. Guilbert's art is too familiar to need comment here. Her students displayed poise, artistic spirit, real charm and voices of agreeable timbre. The small audience gave them warm applause; the applause for Guilbert was, of course, much warmer. B. R.

Local Artist and Club in Louisville Concerts

LOUISVILLE, KY., Feb. 23.—Ernest Toy, head of the violin department of the Conservatory, gave a recital at the auditorium of the Y. W. C. A. last week before a large audience. His accompaniments were played by Mrs. Eva Leslie Toy. Later in the same week the Crescent Hill Musical Club, under the guidance of Mrs. William J. Horn, gave a successful concert at the auditorium of the Boys' High School. H. P.

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"Mme. Matzenauer sang with rare feeling and emotional power."—Christian Science Monitor (Boston).

"Those privileged to see and hear Mme. Matzenauer at the Boston Symphony Orchestra's concert yesterday afternoon in Symphony Hall will long treasure the pleasantest memories of one of the greatest singers of the day interpreting some of the greatest music ever written."—Boston Traveler.

"The Matzenauer voice is one of the richest in full-throated beauty; it is now the privilege of the American public to hear."—Boston Evening Record.

"Nature bestowed upon Mme. Matzenauer a voice beautiful in quality, impressive in power and remarkable in range. There are few women of this generation so richly endowed as she in this respect, and none excel her in the art of effective use of the singing voice."—Providence Evening Bulletin.

"Some one has written of a singer possessing the power, magnetic or otherwise, 'to get over the footlights.' This power Mme. Matzenauer has in large measure. With a magnetic personality is combined a magnetic voice; a voice phenomenal in its range and compass."—Providence Tribune.

"Not only has Mme. Matzenauer a voice of exceptional beauty, but she possesses the charm of personality."—Worcester Daily Telegram.

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PUCCINI WRITING TWO NEW OPERAS, IS RUMOR

Setting English and Chinese Plots to
Music—Hear Busoni Recital and
New Opera by Oddone

Milan, Feb. 9, 1920.

There are numerous rumors afloat concerning Puccini's new opera. According to the latest news, the plot written for the composer by Gioacchino Forzano is entitled "Sua Grandezza Sly" ("His Highness Sly") and is in three acts, all of which take place in England. The first act is strangely comical in character, the second deeply sensational, the third highly dramatic. To the tenor is allotted a very remarkable rôle, but the opera also requires a soprano and baritone possessed of considerable vocal and dramatic powers. The idea of the plot is taken from a well-known legend of the sleeper awakened, originated in Europe by Marco Polo, and a reflection of which occurs in Shakespeare's "Taming of the Shrew." But it is probable that before setting this story to music, Puccini will compose the score to a Chinese subject at which the same playwright is working.

Two recitals by Ferruccio Busoni on Feb. 1 and 3 at the Società del Quartetto rank among the most remarkable of the season. This giant among the piano virtuosos gave us again the impression of having attained perfection, and although his every appearance gives rise to infinite discussion, especially his Chopin interpretations, his colossal mastery of technique, in all particulars, enables him to emerge triumphant and compels boundless admiration. His first program contained Bach's "Goldberg" Variations, Beethoven's "Hammerclavier" Sonata, Op. 106, sandwiched by works of the performer, with several of his new compositions, Sonata "In Usum Infantis," "Indian Diary," four studies for the piano on Indian motifs and Sonata "In diem Nativitatis Christi." The second concert brought a more popular program with Beethoven's "Waldstein" Sonata, four ballads of Chopin and two St. Francis legends of Liszt. As an encore to the insistent applause he gave the "Campagna" by Liszt, receiving a thunderous ovation.

Despite the reduced prices at the Lyrica Nova the audiences have been thinner and thinner. Even such an occasion as the première of the new opera of Elisabetta Oddone was poorly attended. Despite the general prejudice against women composers Elisabetta Oddone has won her battle. This young artist is a

great favorite among Italian music-lovers, owing to her undeniable talent and to her indefatigable versatility in different branches of musical activity.

In her first venture on the operatic stage we must not forget that this work was written for a much smaller frame and consequently its transportation into the vast stage of the Lyrica was decidedly unfavorable. The plot, a slight miniature of Italian eighteenth century life, dealing with the hackneyed theme of guardian, ward and prodigal son, ends, as usual, with the return of the disillusioned spendthrift and his marriage with the heroine, *Rosalba*, whose longing for freedom, a flight with the swallows out of her golden cage, had supplied the title of the play. Pages of most delicate and poetic music show undeniably the composer's skill. The orchestra, on the whole, under the intelligent conductorship of Maestro Nicola Janigro, gave a good performance of the score. There was warm applause after the intermezzo and at the fall of the curtain the author was greeted many times.

UGO D'ALBERTIS.

Mrs. Nelda Hewitt Stevens Appears Before Club in Philadelphia

PHILADELPHIA, Feb. 20.—One of the most interesting of the formal evening concerts of the Philadelphia Music Club was that given recently in the music room of the Hotel Aldine, which is the headquarters of this sterling organization. Mrs. Nelda Hewitt Stevens gave the entire program, but there was no monotony in her offerings. She gave, indeed, one of her typically varied programs, inclusive of some of the Indian songs in which she is an authoritative interpreter, some ballads and other compositions by earlier American composers and modern songs. Her variation of costumes for the appropriate investiture of the numbers was an excellent idea, well carried out. Mrs. Stevens's voice is a strong and vibrant soprano, and is fluent in flexibility and rich in tone coloring. Her work, both as to vocalism and illustrative explanations, was well received.

W. R. M.

As a result of her success achieved in recital at Carnegie Chamber Music Hall on Feb. 19, Hanna Brocks-Oetteking New York soprano, has been booked for three engagements scheduled for March and April. She will also be heard at the concert to be given by the Music Optimists on March 7.

Cecil Fanning assisted the Orange Musical Art Society at its forty-seventh private concert in East Orange, N. J., on Feb. 13. The next day he sang before the Musical Art Society of Corning, N. Y.

LAZZARI AND CASALS DRAW NEWARK THRWINGS

Joint Recital by 'Cellist and Contralto in
Auditorium Wins Acclaim from
Large Audience

NEWARK, N. J., Feb. 24.—It is getting to be a common occurrence for 5,000 persons to attend one of Joseph A. Fuerstman's concerts in the Armory. Despite a rainstorm, highly inadequate trolley service, and with the streets surrounding the Armory in very slippery condition, an audience of this proportion heard the two sterling artists, Carolina Lazzari, contralto, and Pablo Casals, 'cellist.

The difficulties encountered by the auditors in reaching the hall were amply rewarded. Both artists were at their best. Mr. Casals opened the program with Sammartini's Sonata in G Major, at once charming his hearers by faultless technique and luscious tone. One hardly knew which to admire more, the dazzling technical skill displayed in Schubert's "The Bee" and Popper's Tarantella, or the deep emotional insight unveiled in Godowsky's Larghetto Lamentoso and the Adagio of the Sammartini sonata. Mr. Casals settled the question in the encores which followed his final group. The first was a rollicking number, the second a Bach arioso. The first delighted his hearers; the second held them breathless.

Miss Lazzari was a splendid counterpart to the veteran 'cellist. In the coloratura intricacies of Meyerbeer's "L'eti Signor" from "The Huguenots," in the broad phrases of Secchi's "Lungi dal caroben" and in the gripping tragedy of Walter Kramer's overwhelming "Last Hour," Miss Lazzari proved herself a consummate artist.

Mr. Casals was capably accompanied by Nicolai Schnerer. A change in the accompanist of Miss Lazzari was announced from the stage, but the announcement was not audible, and the writer was unable to ascertain the name from any source. Whoever the gentleman was, he was an expert, and his work attracted much admiration.

P. G.

Erecting \$250,000 Concert Auditorium in Enid, Okla.

ENID, OKLA., Feb. 18.—Through the co-operation of the Chamber of Commerce, the Rotary and Lion Clubs, the Ladies' Federated Clubs, the Enid Choral Society, the Ministerial Association, and each of the newspaper publishing companies, an auditorium costing \$250,000 is in the process of erection which will house the Enid Spring Music Festival. These organizations have maintained the festival without deficit for six years. The

soloists for the coming festival will be Leonora Sparkes, soprano; Lillian Eubank, mezzo-soprano; Ernest Davis, tenor, and Burton Thatcher, bass. The large works will be Handel's "Messiah" and Gounod's "Faust." The choral conductor will be Charles M. Bliss, and the orchestral conductor, Rein Dyksterhuis.

Harold Land Wins Approval in His Jersey City Recital

Harold Land, baritone, was heard in recital on Friday evening, Feb. 20, in Jersey City, where he won marked favor. On Monday, Feb. 23, he left for his tour of Maine with Ruth Ray, violinist, and Adelaide Fischer, soprano. Twenty-two concerts are booked, after which Mr. Land returns to New York at the end of March. Mr. Land is to sing the baritone solo part in Will C. Macfarlane's cantata, "The Message from the Cross," at Old St. Paul's Chapel, New York, on March 30, when the composer will preside at the organ. Mr. Land has sung the work several times in the past and has made a reputation for himself in it. On April 22, he will be heard in recital in Binghamton, N. Y., and on May 26 he is to sing the title rôle in the performance of Mendelssohn's "Elijah," with the Newburgh Oratorio Society in Newburgh, N. Y.

Artist Trio Gives Recital in Northfield Seminary

NORTHFIELD, MASS., Feb. 12.—At Northfield Seminary, an excellent concert was given on the evening of Feb. 9 by Harvey Hindermeyer, tenor, and William Gustafson, bass, with Mary Wells Capewell as accompanist. Mr. Hindermeyer scored in songs by Haile, Stickles, Broadwood and Liddle and later offered a group of songs by Lieurance, Reddick and O'Hara. His aria was the Serenade from Mascagni's "Iris," which he sang with the same success as the songs. Mr. Gustafson opened the program with Handel's "Hear Me, Ye Winds and Waves" and was also heard to great advantage in an aria from Gomez' "Salvador Rosa" and songs by Forsyth, Wade and Sanderson. The singers joined in duets by Parry and Bullard with fine effect. Miss Capewell played the accompaniments in artistic manner.

Boston Musicians Object to Sedition Bill

WASHINGTON, D. C., March 1.—The Boston Musicians' Protective Association has sent to Congress a strong petition against the pending Sterling-Graham Anti-Sedition bill, claiming that its passage would tend to injuriously affect organized labor by preventing free speech. The petition was referred to the House committee on the judiciary. A. T. M.



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MR. BRON DISPLAYS STRIKING TALENT

Violinist Makes Good Impression in Début—His Technique Notable

On Tuesday evening, Feb. 24, still another new violinist was brought before a New York public, when Jascha Bron appeared in recital at Carnegie Hall. Jascha Bron was new in the sense that this was his New York début as a young man; he was once presented here as a boy violinist, an episode as unfortunate

as it was ill-advised. To-day Mr. Bron is an artist who can be seriously considered.

The program was brief but attractive. There were Handel's Sonata in A Major, the Saint-Saëns B Minor Concerto, and a group of pieces, the Canzonetta of Tchaikovsky (from the Concerto), Sarasate's "Habañera," a Handel-Hubay Larghetto and the Paganini-Auer Caprice, No. 24. Mr. Bron was welcomed from his opening number by an audience that seemed disposed to admire his performances. But it was not until he reached the Saint-Saëns that he was in his element. This was corroborated

when he performed the brief Handel-Hubay piece in his third group; for there was reason to condone some of the things he did in the Handel Sonata on account of nervousness at the beginning of a recital. But when he did them again later in the program in his second Handel it was clear that he is anything but a player of the classic style.

The Saint-Saëns Concerto he played magnificently, technically brilliant, with a dash and sweep that were marvelous. And the Sarasate "Habañera" was letter perfect, played with a command of double stops that carried the audience and a precision of attack that was bewitching. In matters of a pyrotechnical nature Mr. Bron is one of the most significant new players who have appeared here. His left hand *pizzicati* in the Paganini and his general command of the taxing passage work in the Saint-Saëns indicate that he is already a great technician. His harmonics are liquid and beautiful—very beautiful. He has still to acquire a greater poise, and his bow-arm needs further training. Whether he will ever be a player of Handel, or composers whose music needs the calm and repression that the old classics do remains to be seen. But that he has an extraordinary talent is certain. Among his encores were the Brahms-Hochstein A Major Waltz and the Schubert-Wilhelmj "Ave Maria."

Richard Hageman at the piano played in his usual magnificent style and contributed greatly to the interest of the concert. A. W. K.

CASALS PLAYS IN AKRON

'Cellist In Fine Program—Local Artists Give Performances

AKRON, OHIO, Feb. 22.—An unusually appreciative audience greeted Pablo Casals here on the afternoon of Feb. 15. The Handel Sonata and the Lalo Concerto were the major offerings. The *Danza Española* of Granados and the "Bee" of Schubert were the more familiar offerings. The accompanying of Nicolai Schneer was undoubtedly the best ever heard in the city, and we have had many excellent accompanists during the past year. A series of tableaux representing scenes of American history together with a program of patriotic music by the Akron Orchestra proved to be one of the most popular of the free Sunday afternoon concerts yet offered by the Music League of Akron. The Armory seats 2510 and it was practically filled. The tableaux were given under the direction of Carita McEbright, dramatic instructor at the University of Akron, and were staged entirely by the city's foreign population. The orchestra was under the direction of E. G. Killeen.

A reading of Cadman's opera, "Shanewis" was given by Mrs. J. Edward Good Tuesday at the meeting of the study section of the Tuesday Musical Club. Mrs. Katherine Bruot presided at the piano. Assisting Mrs. Good were Mrs. N. O. Mather as *Shanewis*, Mrs. T. S. Eichelberger as *Amy* and T. S. Eichelberger as *Lionel*. J. V.

Vahrah Hanbury Will Make Tour of South This Month

Vahrah Hanbury, soprano, will make her first trip South this month. She will sing the last concert for this season for the St. Cecilia Society, of Grand Rapids, Mich., on March 12. On March 15 she will give a recital at Coe College, Cedar Rapids, Iowa. March 17 finds her giving a private recital at Tulsa, Okla., while on March 19 she will give a complete program for the MacDowell Club, at Hillsboro, Tex., and a similar program for the Music Study Club, at Dallas, on March 23. She is scheduled for an appearance as soloist with the New Orleans Symphony on March 26, and for a recital at Wesleyan College, Macon, Ga., March 29. In April Miss Hanbury will fill a number of Eastern dates.

DALTON, MASS.—Junior pupils of Mrs. Eva J. Moulton were heard in a students' recital on the afternoon of March 2.

HARTFORD HAILS PONSELLE

Young Metropolitan Soprano Conquers Her Home Community

HARTFORD, CONN., Feb. 23.—Every inch of space including the stage was filled at Foot Guard Hall on Tuesday evening, Feb. 17, when Rosa Ponselle made her first appearance here under the local management of George F. Kelley. Her native town being Meriden, a suburb of Hartford one might almost say, great interest and curiosity was felt in her début here. She exceeded all expectations and the large audience that greeted her was more than enthusiastic. Her accompaniments were played by Romano Romani. Maria Caslova, violinist, was the assisting artist. She played well and was warmly received.

The Musical Club held a meeting Feb. 19. The committee in charge was Mrs. Bryant, Miss Bonar, Miss Baker and Mrs. Thos. E. Couch. Samuel Leventhal, the new concertmaster of the Hartford Philharmonic Orchestra, and Mrs. Burton Yaw, pianist, played Beethoven's "Kreutzer" Sonata. There were also piano numbers by Miss Pratt and Miss Bottomly. Mrs. Frank P. Usher sang, "Un Bel di Vedremo" aria from "Madama Butterfly," "Ave Maria" by Kahn, with violin obbligato played by Mr. Leventhal. Mrs. Thos. E. Couch sang a group of Gypsy songs by Dvorak. T. E. C.

Berta Reviere Soloist at Musicale

Berta Reviere, the young soprano who has been heard in recital in New York, was the soloist at a musicale given Saturday afternoon, Feb. 21, at the residence of Mrs. Charles Potter Kling, daughter of ex-Senator Clark. Miss Reviere was heard with much pleasure by her audience. She introduced a song cycle by the Dutch composer, Wegener Koopman, and sang, among other numbers, Hageman's "At the Well" and an aria from "Tosca." Miss Reviere appeared in Syracuse in recital on Feb. 25, and expects to sing shortly in Rome, Utica, and several other up-state cities.

"Free List" Suspended for Cottlow Recital

Augusta Cottlow, pianist, will give her second Aeolian Hall recital of the season on Friday evening, March 12, a recital at which the "free list" will be suspended. Her program will include works of Brahms, Chopin, Liszt and MacDowell. Of the last-named composer Miss Cottlow will play excerpts from "Fireside Tales," "Sea Pieces" and the "Dance Andalouse."

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NOTED ARTISTS IN GREAT FALLS, MONT.

Ganz, Nielsen, Lazzari and Karle Give Recitals—McClellan Opens New Organ

GREAT FALLS, MONT., Feb. 18.—One of the musical events of the year was the recent appearance in recital of the eminent Swiss pianist, Rudolph Ganz. The whole city turned out to hear him and accord him an ovation. His program was finely balanced and gave satisfaction to all his hearers. He played two Schubert Impromptus, Variations on a Theme from Bach, arranged by Liszt, the MacDowell Sonata "Eroica" and a goodly number of moderns. His audience was a large one.

Al'ce Nielsen, soprano, recently gave the music public of Great Falls a delightful evening of song. The house was crowded and enthusiastic approval greeted each of her numbers. Her clean cut diction, gracious manner and generosity with encores completely won her hearers. Her program varied from Mozart's Aria from "Figaro" through modern French and American songs, and, as encores, some of the old English ballads. Particularly lovely was her singing of Debussy's "Mandolin," "Fairy Pipers" of

Brewer and "Papillon" by Fourdrain. Thomas Griselle gave excellent support at the piano, pleasing also with two groups of piano solos, two of which were his own compositions.

A delightful singer who appeared recently at one of the local theaters was Theo. Karle, the tenor of Seattle, who had as his accompanist, William Stickles, the composer-pianist. The tenor gave very good account of himself in an evening of modern songs, among others a cycle of Indian songs by Lohr, a group of Italian songs and a goodly number of modern American songs by La Forge Wood, Cox, Stickles, Salter and Frank Harding.

Carolina Lazzari, the contralto, took the town by storm with her singing recently. Her lovely luscious voice proved her one of the finest singers ever appearing in Montana. Her program was varied, including a group of old Italian songs, sung with great tenderness and beauty; the aria from "Samson and Delilah," some French songs of Poldowski and Bemberg, and modern English songs by Ferrata, Ganz, MacFadyen and Denimore.

Mary Hughes Call, a local pianist, made her debut in a recital under the auspices of the Y. W. C. A. Her program was an ambitious one including the Brahms Sonata in F Minor, the Grieg Ballade, Pastorale and Bourree and some works of Debussy and Rachmaninoff. She is a pupil of Rudolph Ganz.

The dedication of the organ which has been installed in the Congregational Church, was an event of note in the musical development of our town. Julius Weurthner, who during the war was bandmaster at Camp Hancock, Ga., is the local organist, and had made all arrangements to have Pietro Yon give the dedicatory program. Owing to Mr. Yon's illness, he was unable to appear and John McClellan, the organist of the Salt Lake City Temple, officiated in his stead. He played many familiar works among them some of his own arrangements from Wagner that were most effective and the Bach D. Minor Toccata and Fugue, the Widor Toccata from the Fourth Symphony and several compositions of MacDowell and Schubert. Mr. McClellan is an organist of note in the great Northwest. L. V. K.

NOVAES IS SOLOIST WITH BODANZKY'S ORCHESTRA

Brazilian Pianist Plays Mozart Concerto with Fine Clarity and Balance—Orchestral Offerings

In the arrangement of last week's New Symphony program Mr. Bodanzky's judgment was decidedly at fault. It is surely poor policy to place a work of almost chamber music caliber like Mozart's D Minor Piano Concerto, which was the contribution of Guiomar Novaes, the soloist of the occasion, between the glowing colors and large sonorities of the "Meistersinger" Overture and Elgar's "Enigma" Variations. Yet the obvious injudiciousness made apparently no appeal to the conductor. As a result, the concerto sounded even more fragile and anaemic than it ordinarily does in so huge a hall, though Miss Novaes played it with exquisite clarity, balance and appreciation of its symmetry and spirit. In a smaller auditorium the performance would have been twice as enjoyable, for the accompaniment was anxiously molded to the dynamic scheme of Miss Novaes's rendering, and otherwise tasteful.

It was far otherwise with the Wagner prelude, which received a rude and robust presentation. Elgar's music was better played. But, its superficial cleverness aside, there is seen to be no more in it now than ever. Still, conductors like to exploit this sort of thing to impress hearers with the virtuosity of their forces. H. F. P.

Three Artists Give Recital in Wichita

WICHITA, KAN., Feb. 22.—An interesting recital was given under the auspices of the City Federation of Women's Clubs at the High School auditorium last night. The artists were Florence Otis, soprano; Florence Austin, violinist, and Josef Martin, pianist. A large audience was present, and the work of the performers was well received. T. L. K.

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RECITALS AND OPERA IN NATIONAL CAPITAL

Gauthier, Given and Werrenrath Heard—Sylvia and Marak Appear in Carmen

WASHINGTON, D. C., Feb. 21.—Eva Gauthier appeared recently under the local management of Laura Harlan, featuring folk-songs of the far East. She also gave a group of modern French songs by Debussy, Ravel and Dupont. Marcel Hansotte was accompanist and was also heard in solo numbers.

Thelma Given, violinist, with Richard Hageman at the piano, gave an interesting recital, offering numbers by Halvorsen, Rimsky Korsakoff and others, including the Paganini Concerto in D.

The Washington Community Opera Company gave a brilliant performance of Bizet's "Carmen," assisted by Margarita

Sylvia in the title rôle and Ottakar Marak as Jose, both of these artists donating their services. Clelia Fioravanti, who alternated with Miss Sylva, made her operatic debut in the part. Others in the cast were Oliver Mellum as Escamillo, Thoman Seidell as Zuniga, Mabelle Goldenstroth as Micaela, and Harlan Randall, Herbert Aldridge, Ocie Shepard and Ruby Potter. Arnold Volp conducted, and the technical direction was in the hands of Edward Albion Charles Trier, William Van de Wal, Nina Lynch, Gertrude McRae, Vid Roper and Inez Hogan.

Reinald Werrenrath gave a song recital under the local management of Mrs. Wildon-Greene offering French, English and Irish ballads. He was accompanied by Harry Spier. W. H.

ZANESVILLE, OHIO.—The Woman's Choral Club, Catherine Baughman Geis president, gave a recital at the Lash Auditorium on Feb. 14. Assisting soloists were Helene Turner of New York City and Ruth Kappes, pianist, and accompanist. Proceeds of the concert are to be used for equipping a home for delinquent children.

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BOSTONIANS REVEL IN UNUSUAL EVENTS

First Two-Piano Recital For Young People Is Given by Maier and Pattison—Gilbert's "In the Place Congo" Is Rapturously Welcomed by Symphony Patrons—Fradkin Is the Soloist at Concert—Longy Presents Salzedo Harp Ensemble—Mme. Alexander In Recital—Prelude Club Organized

BOSTON, MASS., Feb. 28.—The distinction of having given the first young people's concert of music for two pianos belongs, to the best of our knowledge, to Guy Maier and Lee Pattison. The concert was given in Jordan Hall last Saturday afternoon and was designed particularly for young people of all ages. The pieces played were all comparatively short and they were all easy to listen to. To make them still more easy to hear, Mr. Maier talked delightfully a minute or two before each one, telling the story of the music if there was one, or making some stimulating suggestion about what to listen for. Mr. Maier is a sort of conjuror with words; he tells an engrossing fairy tale or gives you in words an attractive genre picture, and when it is all over you find that when you were off your guard he slipped in a little chunk of valuable information.

The longest numbers on the program were Saint-Saëns' two symphonic poems, the "Danse Macabre" and "Omphale's Spinning Wheel." Then there was a stunning arrangement made by Mr. Pattison of the Coronation Scene from "Boris Goudounoff." The richness of

sonority and tone color produced by the two pianists in this number was the musical climax of the concert. The other pieces were short: Chabrier's waltz, Bach's "Sicilienne," Beethoven's "Turkish March" and Arensky's Scherzo. There were also two sets of three short pieces each by Stravinsky and Casella which introduced the young listeners to the modern harmonic idiom of to-day and even of to-morrow. Mr. Maier warned the young people that they would be surprised and probably shocked by Casella's music, but, as he explained, when you are young you like to be surprised and shocked. The success of Messrs. Maier and Pattison's concerts is due in no small part to the fact that they are both still young; we rather hope they will never grow up.

Longy Presents Salzedo

For the feature of the third concert of the Boston Musical Association, Georges Longy, the director, brought over from New York the noted Salzedo Harp Ensemble. There was also a small orchestra composed of members of the association, and besides Mr. Salzedo there was a Boston soloist, Ethel Frank, soprano. The program contained Bach's Sixth French Suite and Mr. Salzedo's own Bolmimerie for the harp ensemble. Ethel Frank, accompanied by harps and orchestra, sang two Oriental numbers by Moussorgsky and Rimsky-Korsakoff and three songs by Mr. Salzedo, settings of poems by Sara Yarrow.

Miss Frank was warmly applauded for her feat in singing Mr. Salzedo's ultra-modern and extremely difficult songs. The music expressed the poems, but one questioned whether the end justified the means. His Suite was less *recherché* and evidently more to the taste of the audience. Miss Frank was more effective in the Russian songs, where she sang with more freedom and power of expression.

The musical high light of the concert was Ravel's delectable Introduction and Allegro for harp solo, flute, clarinet and strings. It was Ravel in one of his subtly imaginative and engaging moods, when he is quite willing to charm the senses and when she shakes out of his sleeve one delicious effect after another. Of Mr. Salzedo's solo playing and of the work of the ensemble too much cannot be said in praise. The entrancing effects in tone color which he produced were nothing short of marvelous to those who know the harp only in the orchestra and from the average banality offered as a solo by old-fashioned harpists. A thoroughly delightful novelty were these seven harps in a semi-circle under a carefully-directed amber light and played by such artists as Mr. Salzedo and his six prepossessing feminine associates. The ensemble seemed altogether perfect and disclosed a variety of beautiful and unsuspected possibilities in harp scoring. Mr. Longy should receive the thanks of Boston's musicians for giving them this musical treat.

Gilbert and Fradkin

An American composer, Henry Gilbert, and an American violinist, Frederic Fradkin, were the bright and particular stars of the fifteenth Symphony concert. Mr. Gilbert's symphonic poem "The Dance in Place Congo" was played for the first time by the Boston Symphony. The music has, of course, been heard in New York and once in Boston when the Metropolitan gave a performance of the

Ballet which they designed for it; but as the piece was originally written as a symphonic poem, this was the first performance which followed the composer's intentions. We need more composers of Mr. Gilbert's stamp, and the sooner we have them the sooner will we develop a musical speech which is native to us. Mr. Gilbert is refreshing; he has something to say and he gives it to us "right off the bat." If his subject smacks of the soil he is not ashamed of it; on the contrary, he glories in its primitive vigor and does not take the punch out of it for fear of shocking "les précieuses." It might be argued that at times Mr. Gilbert's orchestra goes beyond brilliance into tones that are strident, like a piano the tone of which is forced, and there are one or two places which might gain if slightly shortened; but these criticisms are unimportant in the general impression of creative force and individuality produced by the work. The audience stayed gladly to bring the composer to the stage for his deserved applause.

In most orchestras it is the custom for the concert master to appear once a season as soloist, and the audience often takes the occasion as a family affair, applauding with the necessary courtesy but without the fervor accorded strangers. Not so when Frederic Fradkin, the brilliant young concert-master of the Boston Orchestra, played at this concert. Routine has not dulled Mr. Fradkin's spontaneity and ardor. Lalo's Spanish Symphony was a most happy choice, for among violin concertos it has rare charm and Mr. Fradkin exactly caught the spirit of the work. The ingratiating themes and piquant rhythms were brought out with the taste which is indispensable for an interpreter of French music. The performance had style; Mr. Fradkin's success was indisputable. American musicians may well thank Mr. Monteux for his fine interpretations of American works, witness particularly the recent performances of music by Carpenter, Converse, Gilbert and Griffes.

Moisewitsch's Recital

Benno Moisewitsch was heard for the first time in Boston in Symphony Hall on Feb. 23. He played the Beethoven Sonata "Appassionata," Schumann's "Carnaval," and Brahms's Paganini Variations, as well as shorter pieces by Rachmaninoff, Stravinsky, Palmgren and Chopin. He impressed his hearers as an artist of the first rank.

Another important Symphony Hall concert was Saint-Saëns' "Samson and Delilah," given in concert form by the Handel and Haydn Society to a packed house last Sunday afternoon. The soloists were Margaret Matzenauer, Lambert Murphy, Emilio de Gogorza and Frederick Martin. Mr. Mollenhauer led his forces through a performance which was one of the best ever given by this famous organization.

Persis Cox, pianist, opened the program at the last MacDowell Club concert in Steinert Hall with numbers by Bach, Hopekirk, MacDowell and Liszt. She evoked the poetic mood of MacDowell's "By Smouldering Embers" and caught the slightly modernized antique flavor of Mme. Hopekirk's "Rigaudon." Marie Nichols, violinist, who is heard too seldom on the stage in Boston, played a very enjoyable group. The romantic melodies of Cui's Cavatina and Charpentier's Melodie were musically sung, and Cyril Scott's Irish Dance (flavored with touches of French harmony) was given

with contagious swing. On the same program were four Dvorak songs sung by Lilla Osgood Crocker, a mixed group by Lillian Prudden, and piano solos by a talented young player, Reba Leavitt.

A new music club called the Prelude Club has just been formed under the auspices of the Chromatic Club. It already has thirty-five members and consists of young musicians who have shown talent but who are not sufficiently advanced for active membership in the older organization. Its purpose is to develop and encourage the younger musicians and incidentally to keep new life flowing into the senior club. A similar junior club is accomplishing the same object for the MacDowell Club. The president of the Prelude Club is Mary Reed of the Chromatic Club; the other officers are from the young members. The Chromatic Club gave a reception to its protege this week in Grace Horne's gallery. A musical program was given by Russell Wragg, pianist; Mildred Story Ellis, soprano, and Franklin Arthur, pianist.

C. R.

Mme. Alexander Scores

Mme. Caroline Hudson-Alexander gave her annual song recital at Jordan Hall, Feb. 24. There was a large audience which applauded the singer most heartily. The program embraced songs and arias by Bach, Handel, Rossini, Charpentier, Delmet, Duparc, Georges, and Henschel, in addition to an interesting group of American compositions by James H. Rogers, Warren Storey Smith, John Densmore, Mrs. Beach and Howard Hanson.

Mme. Alexander possesses one of the loveliest soprano voices to be heard on the concert stage to-day. It is admirably handled in situations calling for sustained song as well as in coloratura passages. Her singing of Handel's "Care self" was one of the delights of the recital, and the monumental "Bel raggio" aria from "Semiramide" was a flawless exhibition of florid singing. Mr. Smith's song, "A Caravan from China Comes," is one of the best things we have heard from the pen of an American. John Densmore's "Marble-time," sung for the first time, was thoroughly delightful and had to be repeated. The vocal qualifications of the singer are such that one almost forgot the absence of emotional quality from which several of the numbers, notably those in the French group, suffered.

H. H.

KREISLER AGAIN BEWITCHES

Master Violinist Packs Carnegie Hall for Fourth Time This Season

The name of Fritz Kreisler the peerless again attracted a gigantic throng to Carnegie Hall on the afternoon of Feb. 28. As the recital was Mr. Kreisler's fourth in New York this season it may be taken for granted that the miserable propaganda directed against this artist of artists has utterly collapsed as it deserved.

The Bach A Minor Concerto, played in collaboration with Mr. Kreisler's infallible accompanist, Carl Lamson, was made a living, throbbing masterpiece, glowing with warmth and color. Mr. Kreisler is unyielding in his reverence for the classic spirit but he never fails to inject the living message; academic interpreters could not so absorb an audience in Bach, even in New York. Bruch's "Scotch Fantasy" was followed by a group of the artist's own Dvorak transcriptions and, of course, a string of extras. The vast audience cheered Mr. Kreisler before and after.

A. H.

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El Paso Morning Times, Jan. 27, 1920:

"Harriet McConnell, contralto, possesses an unusually rich and soulful voice, and her exquisite rendering of Tchaikowsky's aria 'Farewell, Ye Hills,' from 'Joan of Arc' not only showed her splendid range, but the deep feeling that she seems capable of putting into her songs. She responded to an enthusiastic encore with 'Take Joy Home' by Carolyn Wells Bassett."

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POOR PROGRAMS BORE THE PHILADELPHIANS

Hackneyed Compositions Appear Again Among Stokowski and Damrosch Offerings

By H. T. CRAVEN
Philadelphia, March 1, 1920.

THE art of program-making in this vicinity is beginning to show serious signs of decay. While it is true that the banishment of virtually all German music later than Brahms and Wagner has imposed some limitations on choice, the handicap is hardly sufficient to extenuate repetitions of orchestral offerings in the course of a single concert series. It is, for example, not easy to excuse Leopold Stokowski for submitting to his patrons the "Oberon" Overture and the "New World" Symphony four times during the same musical cycle.

The Weber number, given by the Philadelphia Orchestra at the opening concert, and the Dvorak work, presented on Oct. 23 and 24, composed two-thirds of the program interpreted last Friday afternoon and Saturday night at the Academy of Music. Surely the state of music is not so impoverished that resort must be had to indifferently made rosters and the deadly rubber-stamp.

If Richard Strauss, Goldmark, Georg Schumann, Bruckner and Bruch are barred, program monotony need not necessarily ensue. The wealth of Robert Schumann and Mendelssohn has of late been very imperfectly tapped. Bizet's charming "Little Suite Children's Games" has not been played here for nearly twenty years. Bedrich Smetana provides a field inadequately explored. A performance of the superb glowing cyclus, "My Country," is legitimately in order. Franck's "Le Chasseur Maudit" would now pass almost as a novelty. These compositions are mentioned as supplemental to the standard round of Beethoven, Haydn, Mozart, Liszt, Tchaikovsky, Schubert and Wagner. When their available product are exhausted sterility should not be inevitable.

Complaint that absolute novelties are spurned is invalid for Mr. Stokowski and Walter Damrosch have been generous in their display of ultra-modernism native and foreign. It is a substantial middle ground which is untrod.

Mr. Damrosch, it is fair to state, seemed also to be in the doldrums this week. He gave the apparently ineluctable "Pathétique" and somewhat raggedly withal. The reading of the slow movements was curiously strained. The march with its very definite echoes of Raff was disclosed with spirit, yet much in the manner of an isolated show piece.

A novelty, strongly tinted with De-

bussy, was the "Habañera" of Louis Aubert, a Swiss. The Spanish atmosphere was suggested with fashionable indirection. Considerable though carefully tamed melodic inspiration was revealed. The instrumentation is ingenious. The piece, however, is an inconsiderable trifle. Its meaning is muddy.

Mischa Levitzki, the piano soloist, covered the essential poetry of the Schumann A Minor Concerto with technique.

Mr. Stokowski expressed the obvious and familiar sentimentalism of Dvorak tastefully and beautifully at the pair of concerts by the home orchestra. Less can be said in praise of his reading of the equally bromidic "Oberon." The horns were ragged. The varied moods of the tuneful piece seemed to lack cohesion. Comment was passed to the effect that the conductor had "strengthened" the flutes in the graceful passages which impart the elfin atmosphere. If this was not actually done there was at least an overemphasis in this musical picture.

The value of such departures is dubious. There is still something to be said on behalf of restraint and the artistic economies, in spite of the fact that the average well-equipped musician of the day probably knows more about the possibilities of orchestration than Carl Maria von Weber did. Tinkering with the classics in any province, either by novel accentuations or actual revision, is perilous business. If Wagner's emendations to Gluck survive, Dryden, Tate and Cibber's perversions of Shakespeare have long since forfeited popular respect.

The feature of Mr. Stokowski's latest programs was not, however, the reiteration of Weber or Dvorak, but a delightful innovation furnished by the all-but-forgotten eighteenth century French composer, A. Lorenzitti, and his modern interpreters, Anton Turello, double bass player, and Thaddeus Rich, concert master of the orchestra. The former is an extraordinary master of his formidable instrument. From his antique "bull-fiddle," salvaged from a Spanish convent, he elicited rich, dulcet, melodious, impressive tones. Mr. Rich was a fluent stellar coadjutor in this unique old concerto. The score, firmly written, tuneful, altogether devoid of dullness, proved eminently worth reviving. It was, naturally, the facile technique and unusual artistic gifts of Mr. Turello which made the resuscitation possible.

Alexander Bloch and Blanche Bloch Appear at Rand School

Alexander Bloch, the New York violinist, and Blanche Bloch, pianist, gave an admirable sonata recital at the Rand School, New York, on Friday evening, Feb. 10. The occasion was the first concert in the third series of chamber music evenings given at this school. Mr. and Mrs. Bloch united in performances of Mozart's B Flat Major Sonata, the César Franck Sonata and the Brahms D Minor Sonata. The audience was so enthusiastic in its approval, that, contrary to all precedent, the artists were obliged to repeat a movement of the Brahms. The Blochs will give a concert at Aeolian Hall, New York, on March 20 and one in Boston at Jordan Hall on March 22.

Neira Riegger Makes Her Recital Début in New York

Neira Riegger, a soprano, made her first appearance in a recital at Aeolian Hall on Wednesday afternoon of last week. With the exception of an air from Gluck's "Iphigénie en Tauride" and a song each of Grieg, Sibelius and Duparc, the program was the sort unhappily familiar here. Miss Riegger's voice is one that might afford pleasure if guided by a correct method, which at present it is decidedly not. In the Gluck air she showed some knowledge of the requirements of the music, though, as elsewhere, the tones she produced were largely colorless, hard and breathy. Ellmer Zoller accompanied her with taste.

H. F. P.

Edwine Behre, Pianist, Makes New York Début at Garrick

Edwine Behre, pianist, made her New York début on Sunday evening, Feb. 29, at the Garrick Theater. The program, though rather lengthy, was well diversified and demanded much in the way of technic and interpretation. Beethoven's Sonata, Op. 81a, Schumann's "Scenes from Childhood" and Chopin's G Flat Impromptu and E Flat Minor Polonaise were some of the numbers. Miss Behre, who is clearly a sincere artist, was at her best in the Schumann, Brahms and Debussy compositions. A large audience was in attendance.

J. A. S.

TORONTO FESTIVAL A NOTABLE SUCCESS

Stokowski Forces and Noted Soloists Assist Mendelssohn Choir

TORONTO, CAN., Feb. 26.—The outstanding feature of the musical season in Toronto each year is the festival of the Mendelssohn Choir. This year's festival, held in Massey Hall on Feb. 23, 24 and 25, was the most successful that has yet been held. The attendance and receipts were the largest on record, and the singing of the choir of an unusually high order. H. A. Fricker, the conductor, had 235 voices under him, and in addition to the Philadelphia Orchestra, under the leadership of Leopold Stokowski, a number of soloists combined to make the several concerts well worth while.

The feature of the concert on Monday night was the a cappella numbers. Two outstanding works were Rachmaninoff's motet, "To Thee, O Lord," and the choral ballad, "The Miracle of St. Raymond," by Schindler. "The Slumbers of the Madonna" by Taylor, for women's voices, was another effective number, the solo part being artistically taken by Florence Hinkle, soprano, who also took the solo part in Brahms's part song, "The Maiden." The concluding achievements of the choir in a cappella were attained in Cornelius's ballad, "The Hero's Rest," and Mr. Fricker's arrangement for choir and baritone solo of the folk-song, "I'm Seventeen Come Sunday." J. Campbell McInnes, the baritone soloist, met with a favorable reception. There were only two numbers for orchestra and choir combined on the opening evening, the most important being Brahms's "Song of Destiny." The Philadelphia Orchestra played the accompaniments effectively and scored in its own special numbers.

Most successful was the second evening of the festival. "In Memoriam" Night it was called, and probably was the greatest in the choir's career, for they sang Verdi's "Manzoni" Requiem, as a tribute to those who died in the defense of their country in the great war, in superb manner. The soloists, Mme. Hinkle, Ellen Rumsey, contralto; Mr. McInnes, baritone, and Lambert Murphy, all carried out their parts in a highly creditable manner.

The orchestra was in splendid form at the matinée on the last day of the festival, especially delighting the audience with its opening number, the Fifth Symphony of Tchaikovsky. Olga Samaroff, pianist, was the soloist and delighted the audience. She gave Liszt's Concerto in A Major with great skill.

Two of Elgar's works were the features of the final evening. "The Music Makers" was well performed by chorus, orchestra and the soloist, Ellen Rumsey, contralto. The second Elgar work, the "Enigma" Variations for orchestra, was splendidly played. The miscellaneous numbers included Bossi's chorus, "Noon Tide on the Alps," the Spanish folk-song, "The Silversmith," the old Catalonian nativity song, "The Three Kings"; Grainger's "Tune from County Derry," and Bridge's "Bold Turpin," the finale to act two of "Aida" for chorus and orchestra, and the "March Slav" for orchestra. The recital of Anna Gullick, pianist, at the King Edward Hotel, Feb. 20, was well attended and her work much ap-

preciated. Her program included "Giga-con Variozoina" by Raff, "Sonata Eroica" by MacDowell, and numbers by Liszt.

E. Sestero, a musician of note in Italy, who has been connected with various colleges and academies in Europe, has arrived in Toronto and intends to establish the International College of Music.

MACBETH RE-ENGAGED

Soprano Signs New Contract With Chicago Opera Forces

Florence Macbeth, prima donna of the Chicago Opera Association, has been re-engaged for next season. Miss Macbeth has sung many new rôles and has added much to her prestige and standing in the operatic world.

Miss Macbeth's spring tour begins immediately on the closing of the Chicagoans' visit to Boston and includes thirty recitals in the principal cities in the Middle West and on the Pacific Coast. She has also been engaged for a special performance of "Rigoletto" to be given by the Chicago company in Detroit, March 24. The urgent desire of the opera patrons in Detroit for her appearance in the rôle of *Gilda* resulted in a change of date for two recitals in Illinois.

On Sunday Miss Macbeth will give a recital in Gloversville, N. Y., returning to Boston for additional appearances with the Chicago Opera Association next week and will then visit Syracuse, Rochester, N. Y.; Peoria, Ill.; Pontiac, Mich.; Pine Bluff, Ark., and other places.

YSAYE "REVIVES" FAVORITE

Berlioz "Fantastique" Given by Cincinnati Forces—Spalding, Soloist

CINCINNATI, OHIO, Feb. 28.—The current week's symphony concerts brought the first performance here since 1913 of the "Fantastic" Symphony of Berlioz. Ysaye and the orchestra gave it a splendid reading. The soloist was Albert Spalding, who played the Mendelssohn violin concerto with great beauty of tone, dignity of style and earnestness.

At the community celebration of the National Week of Song, held in Music Hall on Thursday evening, a fair-sized audience was in attendance. Song Leader Will Reeves quickly had the crowd singing. The formal program which preceded the "sing" was contributed by the Cincinnati Conservatory Orchestra under the direction of Ralph Lyford, the Orpheus Club and two soloists, William Meldrum, pianist, and Walter Vaughn, tenor.

Ysaye last Monday evening began rehearsals with the May Festival chorus. The chorus has been excellently trained by Alfred Hartzell, the chorus-master.

J. H. T.

Riker To Give Unique Recital Program

Franklin Riker, the New York tenor and composer, is to give a recital at Aeolian Hall on Wednesday afternoon, March 10, with Richard Hageman at the piano. Instead of the usual classical group he will open with modern Italian and French songs by Stefano Donaudy, Giulia Recli, Fourdrain and Vidal, followed by two Ulster airs arranged by Harty and Hughes, and modern English songs by Chignell and Cyril Scott. Two Brahms songs in English are paired with Russian songs of Arensky and Tchaikovsky, while the final group brings Winter Watts's "Blue Are Her Eyes," Hageman's "May Night," and two of his own songs, "Povero Amore" and "Song of the Sea."



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Michael Posner

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Mrs. Wesley Porter Mason, 5011 North St., Dallas, Texas.
Virginia Ryan, 1115 Washington St., Waco, Tex., Waco, Feb. 16.

Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago.
New York, Feb. 15; Chicago, April 1.
Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.
Mattie D. Willis, 617 So. Fourth St., Waco, Texas.
Waco, June 17; New York City, August 2.
Laura Jones Rawlinson, 554 Everett St., Portland, Ore.
Mrs. Ura W. Synnot, North Texas Bldg., Dallas, Tex.
Dallas, March 8; June 28.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Maud E. Littlefield, 204 So. Olympia St., Tulsa, Okla.
Clara M. Garrett, Bay City, Texas.
Una Clayton Talbot, 3608 Washington Boulevard, Indianapolis, Ind.
Isabel M. Toner, Lakeview Hotel, Los Angeles, Cal.
Elizabeth Hasemeier, 41 So. 21st St., Richmond, Ind.
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Information and Booklet upon request.

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7-YEAR OLD VIOLINIST AMAZES PHILADELPHIA

Sammy Kramar, Who Baffled University Psychologists, Gives Full-Sized Program in Academy

PHILADELPHIA, Feb. 28.—Sammy Kramar, the seven-year-old violinist, gave his first recital here at the Academy of Music before an audience which in size no other fiddler before the public except Kreisler could command. The spacious auditorium was thronged from the parquet to the amphitheatre—the fourth floor of the house—and the stage was crowded. It was an audience that, if it came to be amused at an infant prodigy, remained to be amazed at an artistic prodigy. Sammy is the youngster who startled the experts at the psychological laboratory of the University of Pennsylvania by his marvelous memory, mathematical ability, and his response to numerous psychological tests. As a violinist he equally astonished not only the members of the general public, which is susceptible to the intriguing effects of technical display, but also sober musicians, who are wont to scoff at *wunderkinder*, but who can intimately realize from a keenly professional and critical point of view a technique that is quite out of and beyond the ordinary.

Sammy Kramar's technique is extraordinary. His teacher, Jacob Gegna, has, of course, had an extraordinary youngster as raw material, but even that fact does not detract from the wonderful violinistic equipment which he has imparted to his pupil. It is wonderful, especially in the fact that he has been able to confer on a mere child, with mind yet unformed and sense of responsibility, of course, still undeveloped, a command of all the resources of the fiddler's art utilized with a poise and surety that would be remarkable in a player ten years, even twenty years, older.

Naturally the boy's great strength lay in his technical exposition rather than in the interpretative side of violinistic art. The mellowness and insight that come only from maturity one did not expect, yet his playing even in this particular had feeling and musicianship in its sense of accent, expressive phrasing and rhythm. His concert was far more than a set of exercises impeccably played.

His program included as solo numbers the Tartini Sonata in G Minor, the Air Varié by De Beriot, also on the same key, a group consisting of Keler Bela's "Sohn der Haide," Bohm's "Perpetual Motion" and an elegie, "The Prayer of Beilis," composed by his teacher, and two poems by Hubay. The audience insisting upon an extra number, he played Beethoven's Minuet in G and a Lully Gavotte by Hille. He also played two sets of short duets with Mr. Gegna.

Rudolph Gruen, who was the lad's admirable accompanist, was warmly applauded for a brilliant solo offering of Liszt's Sixth Hungarian Rhapsody.

W. R. M.

New Haven Hears Russian Pianist

NEW HAVEN, CONN., Feb. 28.—The Russian pianist-composer, Sergei Rachmaninoff, filled Woolsey Hall to capacity at his second appearance Tuesday evening. The second informal recital by the students in the Yale School of Music was given Friday afternoon in Sprague Memorial Hall.

A. T.

Beecham's Spring Répertoire Sans Puccini But Features Mozart and Wagner

"Mastersingers" Will Be Heard in London for First Time Since 1914—Delius's "Village Romeo and Juliet" a Novelty—British Works Played by York Bowen

By EDWIN EVANS

London, Feb. 13, 1920.

SIR THOMAS BEECHAM has now made the full announcement of his spring season at Covent Garden. It is a curious repertoire, appearing almost as if specially arranged to cover a transition period. A friend of mine who happened to arrive in town this week from the back of beyond, lamented to me that an opera list with no Puccini in it was hardly worth coming back for. That is one form of comment. Another is that since Sir Thomas is featuring Mozart by the inclusion of "Figaro," "The Magic Flute" and "The Seraglio," he might,

Henry Junge Honored by France for His Services to French Art



Photo by Bain News Service

Alfred Cortot, French Pianist, and Henry Junge of Steinway & Sons

HERE are two distinguished figures in the piano world—Alfred Cortot, at the instrument, one of the most brilliant pianists that France has sent us, and Henry Junge, who is connected in an important capacity with Steinway & Sons. Mr. Junge has long been familiar to pianistic artists throughout the country. As recorded in last week's issue of MUSICAL AMERICA, the French Government has bestowed the decoration of Officer of the Academy on Mr. Junge "for his excellent co-operation and splendid work done in connection with French music and musicians."

HEIFETZ IN TACOMA

Violinist Heard in Recital—Local Choruses and John Hand Appear

TACOMA, WASH., Feb. 9.—A capacity audience at the Tacoma Theater, Tuesday evening, greeted Jascha Heifetz, who was presented as the third attraction of the Bernice E. Newell Artist Course. The assemblage, which overflowed upon the stage, included music lovers from all the neighboring cities. The violinist celebrated his nineteenth birthday *en route* to Tacoma on Feb. 2, and the concert was his first, following that event. His extraordinary mastery of technic and detail, brilliancy of finish and exquisite delicacy of shading, called forth an ovation at the close of each group of a remarkable program. Samuel Chotzinoff provided artistic accompaniments at the piano.

The Tacoma Oratorio Society, under the capable direction of J. W. Bixel, presented Handel's "Samson" as the organization's first production of the new year. Soloists with the chorus, which numbered 125 voices, were Mrs. Donald Dilts, so-

prano, of Tacoma; Mrs. Virginia Hutchinson of Portland, Ore., contralto; Raymond Metz, of Spokane, tenor, and William Hedberg, basso, of Seattle. The accompanists were Mrs. Beatrice McHaney, pianist, and B. F. Walty, organist.

The midwinter concert of the St. Cecilia Club, presented before a packed house, and featuring John Hand, American tenor, as soloist, was among recent events of musical interest. The program was of exceptional merit. Ferdinand Dunkley, director of the club, conducted the chorus.

A. W. R.

Althouse Thrills Harrisburg

HARRISBURG, PA., Feb. 28.—Paul Althouse, tenor of the Metropolitan, aroused the greatest enthusiasm at his recital last evening. Mr. Althouse's voice is one of velvety richness, combined with great dramatic power, and he commanded great admiration. Assisting was Mrs. Beulah Miller Van Reed, contralto. Evelyn Essick, accompanist, gave fine support. It was Miss Essick who first "found" Althouse when he was a boy and started him on his distinguished career.

L. H. H.

"RIGOLETTO" OPENS GALLO SEASON IN LOS ANGELES

San Carlo Opera Forces Auspiciously Begin Engagement—John Hand and Local Trio in Fine Offerings

LOS ANGELES, CAL., Feb. 24.—The San Carlo Opera Company began its two weeks' engagement at the Mason Opera House last night with an overflowing attendance. The bill was "Rigoletto" and in spite of the fact this was not a sensational bill with which to open, seats were at a premium.

The principal rôles were taken by Queena Mario, whose "Caro Nome" was hailed with great applause; Ballestier won hearty honors in his impersonation of the title rôle and joined the list of Los Angeles favorites. The old original Agostini was heard in the rôle of the Duke and showed much of his former dramatic and vocal ability. Ada Paggi completed the quartet, in the rôle of Maddalena.

The chorus and mounting proved satisfactory and the orchestra was augmented by local players, all under the direction of Gaetano Merola. The advance sale of tickets is such as to spell success for the engagement from the start.

John Hand, tenor, was heard in recital at the Ebell Club House last Friday night. An unfortunate heavy rainstorm probably militated to produce a smaller audience than he otherwise would have had.

The trio composed of Axel Simonsen, Alexander Saslavsky and Mrs. Hope gave another concert at Symphony hall last night. They played trios of Dvorak and Schumann and the Brahms Sonata in D Minor. The ability of this ensemble deserved a larger attendance.

W. F. G.

Cleveland Symphony Plays for 8000 National Educators

CLEVELAND, Feb. 27.—The Cleveland Symphony, under Nikolai Sokoloff, on Tuesday presented a program in honor of the National Educators Association, which this year is meeting in Cleveland, 8000 strong. The visiting delegates were most enthusiastic over the Orchestra, many of them coming up to congratulate Mr. Sokoloff on his achievement and to congratulate Cleveland also for so splendid an orchestra. On Friday evening the Cleveland Orchestra made its second appearance of the season at Shaw High School, East Cleveland, again playing to a sold out house. At its ninth "popular concert" at New Masonic Hall, Sunday, people were as usual turned away. A special feature of the program was the playing of the first two movements of the Mozart Double Concerto for Violin, Viola and Orchestra by Louis Edlin and Herman Kolodkin. Mr. Sokoloff gave a beautiful performance of MacDowell's Indian Suite, the first time this work has appeared on a Cleveland program in many years.

ST. LOUIS, Mo.—A recent "Pop" concert presented Lucille Manker, pianist, who gave Chaminade's "Concertstück" in a spirited fashion. After Auber's Overture to "Zanetta" Mr. Zach gave two pleasing numbers by Martel and Kamoto. Edward German's Three Dances from "Henry VIII" received the heartiest welcome.

or rejected *en bloc*, but here the prevailing view was that the line should be drawn between "Tristan" and "The Mastersingers," the latter being considered too characteristically German to be tolerated. Thus we have had numerous performances of "Tristan," one of them actually on a 14th of July, and none of "The Mastersingers" since the 1914 season.

Another novelty is Delius' "A Village Romeo and Juliet," for which new scenery has been designed by Mr. A. P. Allinson. Bizet is represented not by "Carmen," but by "The Fair Maid" and "Djamileh." The latter probably accounts for the fact that the Siamese twins of opera, "Cavalleria" and "Pagliacci," have been separated at last, the former not being included in the present repertoire. The other operas are "Faust," "Samson," de Lara's "Nail," and the opera-ballet version of Bach's "Phoebus and Pan."

An Uneventful Week

The week has not been very eventful in the concert sense. York Bowen devoted two-thirds of his piano recital to British composers, represented by John Ireland, Herbert Howells, Sydney Rosenbloom, and, of course, the pianist himself. At his last previous recital he

while he was about it, have done the thing thoroughly by giving us the immortal "Don" as well.

Wagner is represented by "Tannhäuser," "Tristan," "Parsifal" and "The Mastersingers," the last named being an addition to the repertoire. I wonder if they have modified the text at that point of the last act where Hans Sachs expresses his opinion on the music of our Latin allies. I have always thought it quite unworthy of Wagner, besides being historically untrue, considering that at the period of Hans Sachs the Latin countries were the teachers of music, and Germany a very humble pupil.

It is curious how little a part logic plays in some of our views. One would have thought that during the war period Wagner would have been either accepted

offered a prize for a short piano piece. This was awarded to Herbert Howells for his "Procession," which proved effective and characteristic. The Misses Jelly and Adila D'Aranyi have been in the foreground, as the former gave a violin recital on Monday, and both appeared on Tuesday in a program of the London Chamber Concert Society, where they played duets by Pugnani and Spohr, and Bach's D Minor Concerto for two violins.

I took a holiday on Thursday in order to deliver a lecture on the literature and music of the Troubadours for the City Temple Literary Society. It is a fascinating subject, especially for a lecturer, because of the mass of entertaining story that can be woven into even the most serious account of it. As I was speaking from the pulpit of the City Temple, with the rector of a neighboring church as chairman, my account of a subject which teems with references to the tender passion had perforce to be kept within serious channels.

Since then my only musical experience was that John Ireland played me privately his new piano sonata, which I understand will have its first public performance at one of Lamond's recitals. I must not forestall the verdict, but without indiscretion I may say that I found the work very stimulating.

KOLAR'S NEW SUITE DELIGHTS DETROIT

Work Heard at "Pop" Concert
—Spalding Plays at
Opening Musicales

DETROIT, MICH., Feb. 27.—Under the auspices of the Junior League, a series of morning musicales has been inaugurated, the first one occurring at the Hotel Statler Feb. 20. Lois Johnston, soprano, and Albert Spalding, violinist, were the artists. Mr. Spalding was in excellent form and his clear, well-modulated tone and technical skill won him unstinted applause. His offerings included a Handel sonata and three of his own compositions, "Castles in Spain," "Lettre de Chopin" and "Alabama." The latter group won instant popularity. André Benoist acted as accompanist and, as usual, his highly finished art proved a joy. Miss Johnston was heard to advantage in two delightful groups of songs. In the past year, her voice has grown in depth and smoothness, while her style has broadened immeasurably. Elizabeth Ruhlman accompanied the singer admirably.

The second series of Detroit Symphony Orchestra "Pop" concerts opened at Orchestra Hall on Sunday afternoon, Feb. 22. Bendetson Netzorg, pianist, acting as soloist. Mr. Netzorg shared first honors with Victor Kolar, who conducted his own Suite No. 2, "Lyric," heard here for the first time. The latter created a highly favorable impression and Mr. Kolar was the recipient of a real ovation at its close. Another number which received its first local hearing was the "Prince Hal" Overture, by David Stanley Smith, which opened the program, the closing number being Dvorak's "Carnival." Mr. Netzorg's annual appearances with the orchestra are always anticipated with unalloyed pleasure but his performance on Sunday quite surpassed his previous ones. His vehicle was the Mozart Concerto in A and he played it with a dignified reserve and nicety of detail which showed his keen appreciation of Mozart's style and the meaning of his music.

The Chamber Music Society played an important part in making the recent "Week of Music" a success in Detroit. Almost every hour of the day, Clara Dyar and other members of this organization were busy carrying on the cam-

paign which, in connection with the Recreation Commission, they opened on Sunday afternoon at the Institute of Art, with a community "sing." In conjunction with the Board of Education, concerts were given in the various night schools and, under the auspices of the Y. M. C. A., in the factories at noon time. Concerts were also given in the Wayne County jail, St. Luke's Hospital, the Arnold Home, the Open Forum, the Detention Home, the House of Correction and the Recreation Centers. For all of these events, the Chamber Music Society supplied the musicians, paying their fees and all other expenses. M. Mc.

BUFFALO CLUB IN CONCERT

Earl Tuckerman Sings Before the Rubinstein Members

BUFFALO, N. Y., Feb. 28.—For the first time since it became a choral organization, the Rubinstein Club, which was founded by Mrs. Gilbert B. Rathfon, for many years its capable director, departed from its usual custom of giving invitation concerts and gave instead, on the evening of Feb. 26, a concert for which the tickets were sold and which attracted a fair-sized audience. Mary M. Howard, the present director of the club, presented an interesting program. The soloist was Earl Tuckerman, baritone, who displayed a voice beautiful in timbre and sympathetic in quality. In his song group Mr. Tuckerman revealed a fine understanding of the subject matter. The two negro spirituals in this group and the song entitled "The Wreck of the Julia Plante," by Geoffrey O'Hara, which was written for Mr. Tuckerman, were particularly praiseworthy. There were numerous recalls and extra numbers demanded both from the soloist and the chorus. The violin solo in Elgar's choral number, "The Snow," was capably played by Roland Rosendahl, while Clara M. Diehl for the chorus, and Mrs. Alan G. Simpson for Mr. Tuckerman, played excellent accompaniments.

At the recent entertainment given by the Chromatic Club some lovely interpretative dancing was done by the young girls of one of Helen Curtin's classes. The spontaneity and grace of the dancers, as well as their rhythmic and musical sense of proportion, were thoroughly delightful. Beatrice Turner at the piano was admirably musical and sympathetic. F. H. H.

HEAR BRANSCOMBE WORKS

Toronto Applauds Composer in Recital of Her Compositions

TORONTO, CAN., Feb. 21.—Gena Branscombe, the New York composer, who is a Canadian by birth, appeared here at Masonic Hall on Feb. 17 in a concert given by the Women's Art Association under the patronage of their excellencies, the Duke and Duchess of Devonshire.

The gifted composer, who presided at the piano, was assisted by Mme. de Munck, a Belgian dramatic soprano, who was heard in her "Wings," "Just Before the Lights Are Lit," "In Granada," "Dear Lad o' Mine" and "Our Crusaders," while three Toronto artists, Lillian Wilson, coloratura soprano, Mrs. A. H. C. Proctor, contralto, and Lina Adamson, violinist, also assisted her splendidly.

Among the other Branscombe works were the songs, "A Lovely Maiden Roaming," "Bluebells Drowsily Ringing" and "In My Heart There Lives a Song" for Miss Wilson, Serenade, "Krishna," "Songs of the Old Mother" and "Noon" for Mrs. Proctor. Miss Adamson played with the composer the first movement of her Sonata in A Minor and "A Carnival Fantasy." Heber Nasmyth, baritone, of New York, opened the program with "Hail Ye Tyme of Holidayers," "Three Mystic Ships" and "God of the Nations" and later sang Miss Branscombe's new cycle, "Songs of the Unafraid." Miss Adamson also contributed the violin obligato for Mme. de Munck's singing of "In Granada" and Miss Wilson's singing of "If You E'er Have Seen." There was much applause for Miss Branscombe and her interpreters.

Bridgeport Oratorio Society Engages Four Anderson Artists

Four artists have been engaged through the Anderson Bureau to sing in the "Children's Crusade" which will be presented by the Bridgeport Oratorio Society under the direction of Dr. Arthur Mees on March 23. Marguerite Ringo, Irene Williams, sopranos, and Robert Quait, tenor, are the soloists who were re-engaged and Norman Jollif, bass-baritone, will appear for the first time with this organization.

ZACH ORCHESTRA LEAVES FOR TOUR

Final Pair of Concerts Given
Under Difficulties—Hear
Celebrities

ST. LOUIS, Mo., Feb. 22.—The twelfth pair of Symphony concerts was fraught with difficulties. Preparation for the coming tour necessitated a change in the program. Concert master Gusikoff, the soloist, played the Bruch Concerto in G Minor in a masterful way. Ernest R. Kroeger's interesting overture, "Endymion," opened the concerts, and the composer was demanded on the stage. Haydn's Symphony No. 16 was substituted at the final moment for a new Borowski number and the "Meistersinger" Prelude. Rimsky-Korsakoff's "Caprice Espagnol" was given a delightful reading at Mr. Zach's hands.

The orchestra leaves to-morrow morning for a tour which will include Murphysboro, Urbana, Aurora, Bloomington, Decatur and Chicago, Ill., and the soloists for the various cities will be Elsa Diemer, soprano; Michel Gusikoff, violinist, and H. Max Steindel, cellist. It will be the orchestra's first visit to Chicago.

The mid-winter concert of the Liederkranz Club held last night was in a way a farewell affair to its conductor, E. Prang Stamm, who departs March 1 to accept a position in Tulsa, Okla. Mr. Stamm has been associated with the musical life of St. Louis for many years and will be missed. The concert last night was of a very high grade, and the chorus work under his direction was unusually good. A distinct feature of the concert was the playing of the soloist, Mrs. Anna Carey Bock, who gave three piano solos with taste and expression. It was her initial performance here and she immediately made a host of friends.

Last Sunday's "Pop" concert was a veritable delight. The orchestral numbers, exclusive of encores, consisted of the Coronation March from the "Prophet"; Overture to "Zampa"; Prelude, "La Dernier sommeil de la Vierge" by Massenet; excerpts from Schubert's "Rosamunde," and the "William Tell" Overture. They were all finely executed. The soloist was Jules Lepke, a member of the orchestra, who played Bruch's "Scotch Fantasy" for violin in a manner thoroughly satisfying.

ST. LOUIS, Mo., Feb. 15.—At the symphony's eleventh pair of concerts the soloist, Serge Rachmaninoff, received a memorable ovation. The event was also a complete triumph for Mr. Zach and his forces. The orchestra gave of its best in the performances of Brahms's "Tragic" Overture and Schumann's Symphony No. 2. Rachmaninoff, in his own Second Concerto, held the audiences spellbound.

Fritz Kreisler gave his second local recital Tuesday night under Elizabeth Cueny's direction at the Odeon. A sold-out house greeted the violinist. He played an attractive program superbly.

The Apollo Club gave its second concert on Wednesday night at the Odeon, and again Charles Galloway showed skill in directing the big male chorus. The soloists were Warren Proctor, tenor, who pleased immensely, and the Zoellner Quartet, which gave several groups in artistic fashion. H. W. C.

Lowe-Mabie-Sweeley Concert Interests Stroudsburg, Pa.

STROUDSBURG, PA., Feb. 15.—Myra Lowe, contralto, assisted by Elizabeth Mabie, violinist, and Carol Sweeley, composer-pianist, gave an excellent concert here at the High School Auditorium on Feb. 5. Miss Lowe scored in an aria from Rossi's opera, "Mitrane," in American songs by Rogers, Dichmont, Speaks, H. T. Burleigh, Troyer and Lieurance, closing with old favorites like "Annie Laurie" and "Good-bye Sweet Day." Miss Mabie won favor in compositions by De Beriot, Kreisler, Weber and Drdla, and Miss Sweeley in Leschetizky's "Octave Intermezzo." These artists were heard in the same program on the evening before at Towanda, Pa., where they delighted an audience at the Keystone Opera House.

Culp Quartet in Admirable Concert in Indianapolis

INDIANAPOLIS, IND., Feb. 26.—According to the warm reception and generous applause granted the Culp Quartet of Cincinnati on Feb. 25, at Hollenbeck Hall, the Ladies' Matinée Musicale can

well feel assured that the engagement of this organization proved the crowning event of the season. The quartet is composed of members of the Cincinnati Symphony Orchestra, Siegmund Culp, Ernest Pack, Carl Wunderle and Walter Heerman. These four men have the understanding necessary to interpreting chamber music as evidenced in their choice and delivery of the program. Two quartets were well played, the opening one a Haydn, Op. 64, No. 5, and the closing one, the Grieg in C Minor, Op. 27. Between these they played very effectively a transcription of a Cradle Song of Brahms, "Mollie on the Shore" by Grainger and two folk-songs by Vromzak. Continued applause after the final quartet brought the men out to satisfy the delighted audience, by adding, as an extra number, an arrangement of "The Wild Rose" by MacDowell. P. S.

HEAR TRI-CITIES ORCHESTRA

Becker Conducts Fine Concerts in Rock Island and Davenport

MOLINE, ILL., Feb. 17.—The third pair in the series of concerts by the Tri-Cities Symphony Orchestra, Ludwig Becker, conductor, was given on Sunday at the Coliseum in Davenport, and at the Augustana Gymnasium in Rock Island on Monday evening. On each occasion approximately 3000 persons applauded the splendid organization which is making musical history for the Tri-Cities. The orchestra, at present of sixty members, reorganized since the close of the war, should be the nucleus of one of the great orchestras of the country. The program opened with Elgar's "Pomp and Circumstance," given with commendable breadth of treatment. This was followed by the March from the "Lenore" Symphony, and it was here that Mr. Becker showed his astuteness in obtaining an ensemble of which an old-established group of players might have been proud. The Symphonic Poem "Moldau" of Smetana was followed by ballet music of "Faust," and the "Scene Religieuse" from Massenet's suite, "Les Erinnyes," played with great dignity, the Elegy being offered by Arthur Peterson, cellist, in a most masterly manner. Sinding's "Rustle of Spring" was followed by two numbers from Grieg's Lyric Suite, Op. 54, Nocturne and "March of the Dwarfs," in which the orchestra did its finest work, Mr. Becker giving a lovely reading to the melting phrases of the Nocturne. The program closed with the Prelude to the "Meistersinger." The soloist for this pair of concerts was Arthur Kraft, tenor, who contributed a group of songs which were given with artistic finish and a pleasing attention to enunciation, all too rare in many artists. E. W.

Bauer to Assist Flonzaleys in Last Concert of Season

For the first time in their notable career the Flonzaley Quartet will offer in public music for strings and piano when they play their final New York concert of the season's series on March 9 and in Boston on March 11. Messrs. Betti, Pochon, Bailly and d'Archange will unite on these occasions with Harold Bauer in the famous Schumann Quintet. The other works on their program are Beethoven's Quartet Op. 18, No. 2 and two movements from Em. Moor's Quartet in A.

This departure from their policy of devoting themselves to string quartet literature has been prompted by the repeated requests from their admirers that they include such works in their repertoire as since the disbanding of the Kneisel Quartet such works as the Schumann quintet and quartet, the Brahms works for strings and piano are all too infrequently given in public. The Flonzaleys also feel that now having performed almost every important work in the string quartet literature, they can enlarge their repertoire by including the important works for piano and strings and will do so in the future.

Easton Is Soloist With Damrosch Forces in Washington

WASHINGTON, D. C., Feb. 27.—Florence Easton gave impressive interpretations of "Ocean, Thou Mighty Monster," Weber, and an aria from "Hérodiade," Massenet, as soloist with the New York Symphony Orchestra, presented by Manager Smith in Washington. The symphony was the D Minor of César Franck, which received a sympathetic interpretation under the baton of Walter Damrosch. Shorter offerings by Weber and Moszkowski rounded out the program. W. H.



**Charles
Hart**
Tenor

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Walter Anderson
62 W. 45
New York

Delving into American Piano Literature

Native Works to be Judged
In Their Artistic Light,
Alone—Choosing Works for
the Concert-Program
—MacDowell's Priceless
Legacy

By LESLIE HODGSON

[Address made before the recent meeting of the Music Teachers' National Association in Philadelphia.]

IT is only a short time—a few years at most—since the pianist who placed a work by an American composer on his program was viewed as practically inviting professional annihilation. Today the recital programs that display the name of an American among the composers represented are no longer greatly outnumbered by those that do not. The greatest artists of the day no longer hesitate to investigate this country's contributions to the concert literature of the pianoforte in seeking additions to their répertoirs. The American composer has definitely gained his place in the sun.

Not that any national school of composition has been established—no one would have it so. The recent history of the development of creative art in this country has been the history of the sincere efforts of individuals to make themselves articulate in a sincerely characteristic manner. Hence, when an American composer's work appears on a program it is not fitting that it should be judged as the work of an American composer, but rather as the work of a composer who happens to be an American. That this has practically come to pass is the surest proof of the tacit recognition of America's position as a member of the Musical League of Nations.

In trying out compositions under the strong spot-light of the concert stage, there must inevitably be a discard of a vast quantity of music written by native composers, for in America, as in every other music-producing country, there are hundreds of things written and published which, while they may amply justify their existence in a certain limited framework, nevertheless, from the standpoint of the concert program, come under the damning classification of "salon music." This, however, in no degree prejudices the average of what one prefers to consider the representative creative art of the country.

Choosing Works for Concert

This first essential elimination made, there remain many interesting and admirable compositions by American composers (as is also the case with foreigners) that cannot rightfully be reckoned as contributions to the concert literature of the piano. For just as in the literature of the drama, for instance, there are many works that are noteworthy contributions to drama literature but cannot in any sense be considered contributions to the literature of the acting stage (for example, Browning's "Blot on the Scutcheon," a fine thing to read in one's library, but a work not at all adapted for public performance), so in music there are many compositions that may greatly interest the artist in the privacy of his studio, and yet utterly lack certain qualifications essential to program use.

Probably in the case of most compositions, only a public performance can determine whether or not a work is really a contribution to concert literature. Seeking a just answer involves psychological considerations that the artist must weigh in deciding how his public reacts to the composition he plays. Of course, familiarity with a work is usually essential to appreciation of it, but in many cases it is possible to determine at once whether a new composition is or is not concert material. In many other cases, in which the untrained observer may think the doom of a new work is sealed by the reception accorded it, the perspicacity of the sensitive artist may discover in the public's reaction to it a little spark of appreciation that could easily be fanned into flame with repeated performances.

Of individual American achievement



Leslie Hodgson, American Pianist

in the field of creative art, pride of place naturally belongs to Edward MacDowell. The priceless legacy which that great American left to the world needs no commentator at this time. Not only was his genius capable of lofty flights in the larger concert forms, but he left us a veritable treasure-trove of masterpieces in the smaller forms, also, to draw upon in making up programs. The favorite of his two concertos, that in D Minor, has taken its place indisputably among the great concertos in pianoforte literature. One of the happiest expressions of MacDowell's genius, it has had many performances not only here but also in England, where, thanks primarily to that much-loved great artist, Teresa Carreño, there is now a thoroughgoing devotion to MacDowell. We are indebted to MacDowell, also, for four fine Sonatas: the "Keltic," the "Tragic," the "Eroica" and the "Norse." How they rank with respect to each other is purely a matter of individual taste, of course. My personal preference is for the "Keltic," in the first place because of its material and then because it is the most homogeneous of them all and at the same time one of the most homogeneous of all sonatas.

Perhaps next to MacDowell's sonatas should be placed John Powell's "Sonata Teutonica," a monumental work reflecting a profound fundamental philosophy. It is of unheavenly length, much too long for the average audience, and would need to be known intimately to be thoroughly enjoyed, but it is a great achievement, and some day, if the time ever comes again when people will have leisure to indulge in the almost forgotten art of meditating, the audiences of the time may acclaim this work at its true value. The Virginia pianist's Sonata Noble, a suavely written, melodious work in smaller dimensions, with many a hint of the folk-song idiom of the South, is likely to find its public sooner.

It should be noted here, however, that some compositions which decidedly are contributions to concert literature are seriously handicapped by the fact that they were written by composers who are themselves concert pianists. For, explain it as you will, no pianist is disposed to put on his program a work by a fellow pianist. The fact that arrangements by Busoni, d'Albert and Godowsky frequently appear on programs does not affect the truth of this statement. Thus composers who, while they may be capable of giving admirable performances of their own works, yet do not seek laurels as concert pianists, have an advantage over their colleagues who do.

Other Sonata Writers

Out in California there lives a woman composer, as yet little known to her fellow-countrymen, whose work bears the imprint of a great creative gift that has all the hallmarks of genius. Her name is Fannie Dillon, and she has written a sonata which, when given its first performance by Edith Moxom Gray at a concert of the composer's works in New York two seasons ago, was pronounced by one of our most prominent composers the best sonata written in this country since MacDowell. The Sonata, still in manuscript, is a work of the highest inspiration. In its nobility

Powell's Contributions to
Piano Literature—Works
by Dillon, Cadman and Old-
berg—Limited Concerto
Writings from Americans—
Fine Shorter Works

of utterance and breadth of reach it suggests the spirit of Brahms, just as Schumann is recalled in the mood of some of its lovely lyric passages. But the composer's gift is essentially individual.

One of the most grateful of America's contributions to the pianist's repertoire is Charles Wakefield Cadman's Sonata in A Major, thrice welcome because of the racial Indian idiom it introduces and the breezy, exuberant, exhilarating spirit of the great West that it breathes. The Andante movement is a veritable little poem in itself.

Arne Oldberg, an American, notwithstanding his Scandinavian name, has written a sonata that Fannie Bloomfield-Zeisler has found well worth using on programs. Its slow movement is one of the most alluring of all slow movements.

On the program of American compositions given last year by Josef Hofmann that great artist placed a sonata in manuscript by Alexander McFadyen. The fact that Mr. Hofmann considered it worth learning was in itself sufficient to establish the claim of this work to the consideration of program-builders. Campbell-Tipton also has a Sonata Heroic to his credit; W. Otto Miessner has written an excellent sonata that has interested Mischa Levitzki; and Charles T. Griffes has a sonata in manuscript which Harold Bauer has signified his intention of playing.

Concerted and Smaller Pieces

In the field of concerted music the output thus far has been smaller. In addition to the MacDowell concertos, however, there are Henry Holden Huss's Concerto in B Major, Mrs. H. H. A. Beach's Concerto in C Sharp Minor and Arne Oldberg's Concerto, Opus 17. The fine Huss concerto has had a significant record, for not only has the composer played it with such organizations as the Boston Symphony, the New York Philharmonic, the Cincinnati, the Pittsburgh and the St. Paul symphony orchestras, but the late Raoul Pugno once played it with the Monte Carlo Orchestra and Adele Aus der Ohe played it with the Boston Symphony Orchestra in several of our larger cities on her tour in 1905.

Of smaller works for piano and orchestra there is John Powell's Rhapsodie Nègre, a strikingly effective composition in the true rhapsody spirit based on negro tunes of varying mood. Then there is Ernest Schelling's Suite Fantastique for piano and orchestra, Arthur Whiting has a Fantasy in B Flat Minor for the same combination, and this season a Concertino for piano and orchestra by John Alden Carpenter has had its first public performance, with Percy Grainger as soloist.

Charles T. Griffes is coming more and more to be recognized as one of the most individual of American composers. He combines a natural affinity for the modern school with an exceptional compositional technique. "The White Peacock" of his Four Roman Sketches, his most recent publications, has appeared on several programs, as has also "The Fountain of the Acqua Paola." The Barcarolle and the Scherzo of his Opus 6 are extremely effective concert numbers, and the "Night Winds" of his Opus 5 may be similarly classed, but for me "The Lake at Evening," one of the most exquisite mood-paintings in modern concert literature, remains his masterpiece thus far.

Mrs. Beach's Big Work

Mrs. Beach has written a Prelude and Fugue in A Minor that is a truly big work, one of the most finely conceived and solidly built compositions yet produced by an American. There is also food for the maker of programs among her shorter compositions, such as the "Fire Flies," used by Josef Hofmann, and the "Scottish Fantasy." To Clarence Lucas who, though a Canadian by birth, must be reckoned as American in the larger sense of the term, belongs the credit of having written a fugue

which the late Theodore Leschetizky adjudged "the best modern fugue for the pianoforte." Mark Hambourg, for whom it was written, has played this Prelude and Fugue in F Minor many times at his recitals both in Europe and in this country. Edward Royce has written a Theme and Variations in A Minor, which Harold Bauer has made one of the most successful of American program works; and Josef Hofmann has played excerpts from the same composer's "A Set of Eight."

Rubin Goldmark has a series of beautiful "Twilight Fantasies," his Opus 7, while his earlier "Four Prairie Idylls" contain excellent program material in a different vein. Marion Bauer has written three pieces of highly individual stamp in "The Tide," a beautiful bit of impressionistic painting, "Druids" and "Vision." Harvey Worthington Loomis's "Lyrics of the Red Man" should be better known. Mr. Loomis has taken unvarnished Indian tunes and made effective piano pieces of them without sacrificing an iota of their essential spirit.

Other Outstanding Writers

A. Walter Kramer is a graceful, ingratiating writer for the piano. His admirably contrasted Three Preludes and his "Minuet in the Old Style" are particularly well adapted for program use. Emerson Whithorne's capital characteristic piece, "The Rain," has been played by several pianists with telling effect, as has the same composer's "La Nuit," while John Alden Carpenter's "Little Indian" and "Polonaise Américaine" have also proven worthy of the attention they have received. In F. Morris Class's Five Vignettes, Opus 7, there are one or two miniatures, notably "In the Days of Old Romance," that have made a place of their own on programs. The composer's more recent collection, "Afterglows," also contains program material of appealing loveliness. Fannie Dillon, whose sonata has already been mentioned, has eight descriptive compositions whose program value pianists are beginning to recognize. "The Desert," "Ocean Depths" and "Birds at Dawn" are especially noteworthy. Miss Dillon's earlier Six Preludes and rightly named "Heroic Etude" also deserve the pianist's attention. The "Country Pictures" of Daniel Gregory Mason—there are six in all—are grateful to the player and appeal to the listener's imagination. Mr. Hofmann has used the entire set.

Arne Oldberg has shown that he is as much at home in the smaller forms as he is in the larger in his "Carillon" and "A Legend," recital pieces that are well worth while. There is an Etude in Octaves by Campbell-Tipton that has won great success at concerts in Paris, and pianists should also be familiar with the "Puppets" of Francis Hendriks, written in thirteen-eighth time; the "Moods" of Noble Kreider; the "Magnolia Suite" and another suite entitled "In the Bottoms," by R. Nathaniel Dett; a Scherzo by Harold Morris; the Polonaise Brillante and other shorter pieces by Henry Holden Huss; Rosetter G. Cole's "Legende," some of the "Twelve Concert Preludes and Fugues" by Horace Wadham Nicholl, and a set of four pieces entitled "Perfumes," by Carl Engel.

There are other compositions that should be listed as contributions to the concert literature of the piano, other works of some of the composers already mentioned, and compositions by Howard Brockway, Clayton Johns, Constantin von Sternberg and others. But obviously complete justice cannot be done to the subject in a necessarily limited space—one can hope at best to touch only some of the high lights here and there.

Frieda Hempel Appears in Recital in Montgomery, Ala.

MONTGOMERY, ALA., Feb. 21.—Frieda Hempel sang last night at the Municipal Auditorium, under the auspices of Misses Booth and Gill and Mrs. Eilenberg. This was not one of the attractions of the regular concert course of the season, which is under the same management, but there is a gratifyingly large audience present to greet the singer and her assisting artists, and the occasion was most successful in every way. Nothing but praise has been heard in regard to Miss Hempel's singing, and her gracious manner and attractive personality have endeared her to Montgomery music lovers. Mr. Rodeman gave a group of flute solos which were much enjoyed, especially a Gluck number. No more artistic accompanist has ever appeared here than Mr. Bos, who with his notable work in this respect, as well as his solo numbers, contributed largely to the success of the occasion. W. P. C.



NEW HAVEN, CONN.—Jennie Lee, soprano, gave a song recital at the residence of Mrs. John S. Ely on the evening of Feb. 25.

HARTFORD, CONN.—The Bacon Players, consisting of Frederick Bacon, Harry Lawrence Hunt, and Frank C. Bradbury, gave a concert on Feb. 26 in Unity Hall. The concert was postponed from Jan. 27, on account of the illness of Mr. Bacon.

SPRINGFIELD, MASS.—The MacDowell Male Choir, Arthur H. Turner, conductor, assisted by Mrs. Harriet Heath Adams, soprano; Mabel A. Turner, violinist, and Mary H. Steele, pianist, recently gave a concert at the Y. M. C. A. Auditorium.

ZANESVILLE, OHIO.—The Thursday Matinee Music Club presented its members in recital on Feb. 19, at I. O. O. F. Those taking part were: Charlotte Lauck, Margaret Findeiss, Mrs. Axline, Mrs. Lawyer, Dorothy Stevens and Mrs. Nelson McCoy.

WHEELING, W. VA.—Ruby B. Nason, who has for some time been organist at the Colonial Theater, has resigned her position and will shortly leave for New York where she expects to be located in the near future.

HARTFORD, CONN.—The Lotus Male Quartet of Boston, consisting of Robert Martin and William Hicks, tenors, Nelson Raymond, baritone, and Frank Cannell, bass, was heard in concert at the First Presbyterian Church on the evening of Feb. 27.

MARTINS FERRY, O.—The piano pupils of Mrs. W. C. Hinkle were heard in recital at the Blaine Presbyterian Church on the evening of Feb. 20. Those taking part were Bessie Ledvinka, Dorothy Hast, Margaret Greeny, Margaret McGraw and Beatrice Munn.

PORTLAND, ORE.—Mrs. Raymond A. Sullivan sang groups of old Italian, modern Italian and English songs at the meeting of the MacDowell Club last week. A program was recently given by William Aronsen, violinist and Elma Anderson, pianist, at the Norwegian Lutheran Church.

HOLYOKE, MASS.—The High School Chorus, Hugh Craig, conductor, assisted by Elizabeth Prupe, soprano; Mrs. Terence F. Sheehan, contralto; Edward G. Hosmer, tenor, and George L. Craig, baritone, was heard in concert on the evening of Feb. 28. Emil H. Bemis, pianist, was accompanist.

SAN JOSE, CAL.—J. H. Fitzpatrick, manager for Mme. Zarad, has engaged Marjory Mackres Fisher, violinist of this city, who assisted on Zarad's local program, for the recital in San Francisco on the 29th. Howard Hanson, also of this city, has been engaged to supply the accompaniments for both of Zarad's San Francisco recitals.

LANCASTER, PA.—Mrs. Wilbur Meiskey, soprano, of this city was the soloist at the annual musicale of the Columbia Woman's Club, given in the Presbyterian Chapel at Columbia on Feb. 16. Others heard on the program were: Leigh Wittell, violinist; J. Stewart Constantine, pianist, and Louis Geist, tenor.

TUSCALOOSA, ALA.—The February recital of the series of educational mornings at the Tuscaloosa High School was given Feb. 11 by Sterling S. Harris, tenor. These recitals, under direction of Stella S. Harris, are arranged from familiar music, a kind of "songs that every child should know" plan being followed.

LANCASTER, PA.—The first of the monthly recitals to be given by the pupils of Mrs. Esther M. Kendig Rhoads, took place at the studio on Feb. 17. A program was given by Esther Wolf, Irene Stamm, Pauline Emick, Mrs. J. A. Schnupp, Mrs. H. A. Kuhns, Elizabeth Stoe, Margaret Sauder, Rose Kuhns, Mrs. Rhoads.

PORTLAND, ORE.—The Calbreath studio presented the following pupils in recital at its recent musical soirée: Doris Gramm, Eleanor Dabney, Naomi Mader, Hazel Bradbury, Addaline Copeland, Virginia Dabney, Carolyn Holman, Wilma Rinehart, Vivian Patterson, Helen Cady, Elsa Rinehart, Noorlin and Francis Lewis.

VINCENT, IA.—This town of less than 500 population, has an active music club called the Euterpean Music Club composed of twenty young men, all with musical training. They are under the directorship of Mrs. H. B. Cole and Olive Berkland. The club has made application for membership in the Iowa Federation of Music Clubs.

LANCASTER, PA.—A program of works by Grieg was given on the twenty-first anniversary of the founding of the William A. Wolf Institute of Music on Feb. 13. Those taking part were: Cecelia Drachbar, Grace Bowers, Helen M. Eshleman, Elsie M. Bruederly, Marguerite Volavy, Paul M. Kauffman, and Earle W. Echnernacht.

ATLANTIC CITY, N. J.—Sara Newell, talented local pianist, pupil of Evalyn Quick Tyson, was presented at a recital Feb. 22 by Mrs. Charlotte Smith Mann. Ben Stad, violinist, of this city, gave an excellent program at a recital for the children at the Massachusetts Avenue school, Feb. 24. Mrs. Joseph Ireland was accompanist.

CHICAGO.—The Lyceum Arts Conservatory presented the following pupils in recital last week: Raymond Roth, Charles Roth, Edith Gerry, Evelyn and Philys Pearce, Ferroice Newman, Sarah Glick, Lucille Taglia, Hermina Schroedter, Dorthea Rose, Kathryn Olson, Archer Farrel, Cecile Schulman, Geraldine Osmun, Rosell Bass and Marguerite Kelsch.

WASHINGTON, D. C.—A unique entertainment was given by Bessie Talbot, "Songs of Old France," last week. Miss Talbot gave dramatic interpretations of each, and was given excellent support at the piano by Marie Howe Garziglia. To Mrs. A. J. Abbott is Washington indebted for such a delightful performance.

WATERLOO, IA.—The choral society of the Waterloo Business College, with a membership of forty young people, under the direction of George E. Turner gave its first public concert last week. The soloists were Mrs. Josephine Shimer and Mrs. George Turner, sopranos, and George E. Turner, organist. The college orchestra, under A. J. Van Doren, assisted.

PORTLAND, ORE.—The Musicians' Club met in the tea garden of the Multnomah Hotel, Feb. 17. The principal guest and speaker was Bishop Walter Taylor Sumner. One of the topics discussed was the employment of a municipal band, referred to the club by the president's council. Another subject was the indiscriminate giving of gratuitous musical services.

CLARKSBURG, W. VA.—The 198th recital by the Marcato Club was given recently at the Waldo Hotel under the direction of Mrs. Glen Williams. Those taking part were: Tina Gay Spiker, Mrs. Cecil Garrett, Claire Swiger, Roberta Maple, Mrs. O. L. Showalter, Mrs. Harvey C. Williams, Mrs. W. A. Harrington, Cora Atchison and Mrs. F. V. Philipott.

ROCHESTER, N. Y.—The Festival Chorus, Oscar Gareissen, conductor, gave a Washington Birthday concert at Convention Hall with William Sutherland, pianist, as soloist. The Tuesday Musicale on Feb. 17 at the Genesee Valley Club presented Arthur Pye, violinist and teacher of Rochester, in an interesting program, assisted by Mrs. C. H. Howland, soprano.

ZANESVILLE, OHIO.—"The Messiah" was sung by the Muskingum College

Choral Society, Ezra H. F. Weis, director, on the evening of Feb. 12, at College Auditorium. The soloists were Francis Seddon, soprano; Chester Humphreys, tenor; Mrs. Elsa Stand Denton, contralto; J. B. Baum, bass; Ruth St. Clair, organist, and Donald Reid, pianist.

ATLANTIC CITY, N. J.—Bessie Silvers, one of the most talented pianists of the city, was heard as soloist at the last Sunday night concert at the Ambassador. The Ambassador Orchestra, under Louis Colman, played numbers by Bohm, Widor, Strauss and Verdi. The Chalfonte Trio, under Joseph Martinelli, gave a recital at the Chalfonte, Feb. 22, before a large audience.

EAST OAKLAND, CAL.—At Mills College, recently, William Carruth, of the college music department, gave a beautiful tribute to Horatio Parker, whose student Mr. Carruth had been. A memorial organ recital, made up of Mr. Parker's compositions, and ending with the Guilman "March Funebre et Chant Seraphique," was presented in Lisser Hall to the friends of the college.

LINCOLN, NEB.—The Boys' Glee Club of the Peru State Normal School, Dr. Homer C. House, director, gave concerts at the Lincoln Commercial Club on Wednesday noon, at Havelock and Bethany (both Lincoln suburbs) on Wednesday and Thursday evenings, scoring successes at the three places. The work of the Club is especially commendable for fine attack, phrasing and enunciation.

CANTON, OHIO.—The MacDowell Club held its usual monthly meeting at which a program of compositions by French and Scandinavian composers was offered. The Wittenberg College Glee Club held a concert in the auditorium. Mary Fornes appeared with the artists on a lecture-recital at Chicago Musical College, where she is studying with Adolph Muhlmann. Miss Fornes is one of Canton's promising sopranos.

PORTLAND, ORE.—The Monday Musical Club chorus appeared in concert in the auditorium of the Multnomah Hotel, Feb. 16. Mrs. Rose Coursen Reed directed the chorus and Mrs. F. W. Youney and Edgar E. Coursen were the accompanists. Mrs. E. L. Knight, director of the string ensemble department played an obligato for one of the choruses. Mrs. Raymond M. Lansworth, soprano, and Mrs. W. H. Chatten were assisting soloists.

PORTLAND, ORE.—The Enna Amateurs recently appeared in recital, commemorating their fifteenth anniversary. Those who contributed to the program were Harry Richards, Beatrice Hermansen, Mrs. Lillian Webster, Mrs. Mabel Ryder-Williams and Gertrude Lakefish. Dr. Emil Enna filled the place of Bernice Simmons, who could not appear on account of illness, Miss Clara Coakley assisted with the vocal numbers.

ATLANTIC CITY, N. J.—A musicale was given recently at the home of Mrs. Alfred Harris for the benefit of the Y. M. C. A. Those who took part were Evelyn Quick Tyson, pianist; Dorothy Kirby, soloist, and Mrs. Norris Startzman. On Feb. 27, in the First Presbyterian Church, under the auspices of the Frater's Association, Alice Verlet, Belgian coloratura soprano, appeared at an invitation concert. An enthusiastic audience welcomed the artist.

PORTLAND, ORE.—The first of a series of informal recitals by piano students of Mrs. A. E. Gardner and voice students of Blanche Cohen was given recently in the Columbia Building. Those who took part were Mrs. Charles Heft, Mrs. David Lofgren, Misses Eunice Smith, Anitha Strawn Harris, Violet Morgan, Hazel Hull, Juanita Stafford, Bernice Laidlaw, Elaine Quidback, Masters Robbie Warnock, Ivan Silverman and Clarence Harriss.

WATERLOO, IA.—A choir festival was given Feb. 24 at Grace M. E. Church by the combined choirs of Westminster Presbyterian, First Evangelical, First Brethren, B Natural Club, and Y. M. C. A. glee clubs, numbering 135 voices. Kenneth E. Runkel, director of the organizations, led the festival concert. The soloists were Mrs. Harriet von Schuch, Leoti Cowles, piano; Ralph Bennett, cello; Ernest Tuel, trombone; Harry Wianans, Tony Morris, cornets, and Ernest Johnson, tympani.

LANCASTER, PA.—A Colonial Concert was given by the Musical Art Society at the Shriner Auditorium on Feb. 24.

Those taking part were Ada R. Hart, Mrs. C. W. McHose, Henrietta Martin, Esther C. Wolff, Mrs. Charles J. Koch, Mrs. C. A. Carl, Margaret Sauder, Gertrude Lingerfield, Helen Weishampel, Rose L. Cohn, Alberta Kieffer, Helen Drepperd, Madeleine Welchans, Vivian Kieffer, Helen Hoffmeier, Dorothy L. Stegeman, Ethyl Leonard and Mrs. Theda Wolf Stewart.

WATERLOO, IA.—Kenneth E. Runkel opened a new organ Feb. 15 in the Westminster Presbyterian Church with a recital to an overflowing church. On Feb. 22, in Grace M. E. Church, four church choirs and two music clubs, under Mr. Runkel's weekly direction, gave an excellent choir festival program before an audience of 1200. Mildred Wittick and Ethel Lawless, soloists, made a good impression. Mr. Runkel's B Natural Music Club presented Henry Smart's cantata, "King Renee's Daughter," on Feb. 24.

SAN JOSE, CAL.—Warren D. Allen, organist for Stanford University, arranged his recital on Feb. 24, especially for the students of the Palo Alto High School. The program included Grieg's "Peer Gynt" Suite, Bonnet's Concert Variations, and popular numbers by request. His previous program was devoted to the music of American composers and comprised "America the Beautiful" by McDougall (played by request); "A.D. 1620" from "Sea Pieces" by MacDowell; "Will o' the Wisp," Nevins; "To an American Soldier," Thompson, and "American Fantasy" by Diggle.

ASTORIA, ORE.—The Community Chorus of Astoria gave Mendelssohn's "Elijah" last week at the First Methodist Church, and scored a decided success at its first appearance. The chorus has been trained by Henry P. Filer, who was unexpectedly taken ill. Mrs. Rose Coursen Reed was asked to direct the performance, which she did with credit to herself and the chorus. The soloists were Myrtle Olsen of Chinook, Mrs. Reed, Warren A. Irwin and Dr. Stuart McGuire of Portland. Accompanists were Mrs. Clarke Reed, at the organ, and Mrs. James W. Palmer at the piano.

OAKLAND, CAL.—Mrs. Glen Woods, prominent soprano, and wife of the music supervisor of schools, appeared in a most successful recital before the San Francisco Music Club and won much applause and hearty commendation for her interpretation of the Handel "O Sleep, Why Dost Thou Leave Me?" Phillips's "Wake Up"; Haile's "Moonlight" and Spross's "Robin, Robin, Sing Me a Song." In spite of stormy weather, a large audience greeted Olive Reed, violinist, and Edgar Thorp, pianist, in a joint recital. These are two of our younger artists, both serious musicians, who presented a program of much merit.

MADISON, WIS.—The University Choral Societies have been extremely active during the past few weeks. Last week the Girls' Glee Club, under Charles H. Mills, presented a program of choral music which delighted a large audience at Music Hall. Dr. Mills and Lowell Townsend varied the program with a group of two-piano pieces which consisted of Arensky's "Silhouettes" and a Theme and Variations by Sinding. At a recent convocation of students at the Armory, all the musical organizations of the University took part, the Choral Union under Peter Dykema; the Girls' Glee Club; the Boys' Glee Club under Earle Swinney, and the band and orchestra, under William Yates.

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In MUSIC SCHOOLS and STUDIOS of N.Y.

Minnie M. McConnell, the New York vocal instructor, gave a pupils' recital at her studio in the Metropolitan Opera House building on Friday afternoon. Mrs. McConnell, whose daughters, Harriet McConnell and Marie McConnell, are widely known in the concert and light opera fields respectively, has been developing her two daughters' voices for the past seven and a half years. Harriet McConnell, the contralto, has made her way rapidly, having first held a church position in New York, then sung at the Maine festivals and then appeared as soloist with the Minneapolis Symphony Orchestra. Last month Marie McConnell, coloratura soprano, distinguished herself by jumping in at an hour's notice, singing three principal roles in six weeks' time in "The Magic Melody," of which company she is a member.

At the recital, which is one of monthly performances Mrs. McConnell has arranged to give her pupils confidence in singing before an audience, the program was opened by Mrs. J. Anderson, so-

prano who sang songs by Roma and Secchi, followed by Vera Presnail, soprano, in songs by Quilter and Ganz. Miss Ginn, soprano, sang the "Vissi d'Arte" aria from "Tosca," L. P. Rosen, tenor, several Russian songs, and Miss Foulton, mezzo contralto, the aria "Printemps qui commence" from "Samson and Delilah." Marie McConnell scored in the "Bell Song" from "Lakmé," Florio Arcoro, contralto, in Lalo's "L'Escauve." The program was brought to a brilliant finish by Harriet McConnell in Tirindelli's "Risveglio" and the "Ah! Mon Fils" aria from Meyerbeer's "Prophète," which she sang beautifully. Mrs. McConnell played the accompaniments artistically for the singers.

One of Leslie Hodgson's pupils, Gladys Carey-Smith, a young Philadelphia pianist, has been engaged for the transcontinental concert tour that Paolo Gruppe, the cellist, and Camille Plaesschaert, violinist, are to make next season.

NEWS OF CHICAGO STUDIOS

Chicago, March 1, 1920.

Felix Borowski, president, and Carl D. Kinsey, vice-president and manager, of the Chicago Musical College, returned last Monday from New York, where Mr. Borowski's ballet, "Boudour," was performed at the Lexington Theater by the Chicago Opera Association.

Benjamin Schroeder and Hobart Bishop, from the vocal department of the college, have been engaged respectively as soloists at the Church of the Covenant and the Third Presbyterian Church, Chicago.

Harold Ayres, student of Leon Sametini, of the violin department of the college, has been engaged to play with the Chicago Symphony Orchestra in April.

Sig. Concialdi's professional pupils gave a song recital Sunday afternoon in Fine Arts Recital Hall, the following contributing to the program: Marguerite Dillon, Frances Park, Abraham Matthews, Giuseppina Morino, Stefan Kozuck, Grace Becker, Ettore Colicchio, Olivia Lucius, Harriet Doty, Frances Park, and Beatrice Brelowitz. Accompaniments were played by Florence Fritch and Ardis Dailey. Sig. Concialdi was heard in "Le barbare tribu" by Massenet.

The concert given Saturday morning in the Ziegfeld Theater was presented by students in the piano, vocal and violin departments of the Chicago Musical College. Clemens Storch, Cora Armstrong, Granville English, pupil of Rudolph Reuter; Mme. Gilbert Smith, Carl Rink, pupil of Leon Sametini; Alice Brown Stout, student of Felix Borowski; Weldon Whitlock, Florence Morris, Hobart Bishop, Edward Martin, the last three students of Burton Thatcher; and Nevorah Bergman, took part.

M. A. Mc.

RECITAL BY MARIE MIKOVA

Young Pianist Plays With Grace and Charm and Is Warmly Welcomed

There was charm and grace in the piano playing of Marie Mikova, who was heard in recital at the Princess Theater Sunday afternoon, Feb. 29. A slender young woman of poise and assurance, she disclosed fleetness of fingering and clarity in the definition of themes. In essentials, her program was by no means unhackneyed, but she varied the tried-and-proved numbers with some trifles of relatively recent vintage, played neatly and circumspectly. She repeated Debussy's "Passepied" and added three supplementary numbers. She was accorded very hearty applause.

The young pianist's first group consisted of the familiar Bach-Saint-Saëns Bourrée, the favorite Scarlatti Pastorale, and the Beethoven-Rubinstein March from "The Ruins of Athens." The Chopin B Flat Minor Sonata, of the funeral march episode, was the *pièce de résistance*. The third group consisted of small numbers by Dal Young, Campbell-Tipton, Debussy, Satie, and the Chopin A

Flat waltz. In the final group were two polkas by Smetana, the Mendelssohn-Liszt "On Wings of Song," and Liszt's E Major Polonaise.

Fluency, taste, a technique generally adequate if not without an occasional slip, and nicely framed conceptions which sought nothing off the beaten path, were characteristics of Miss Mikova's ingratiating playing. O. T.

DONAHUE IMPRESSES

American Pianist Gives His Second Recital of the Season in New York

There was much to admire and something to regret at Lester Donahue's second recital of this season, given at Aeolian Hall on Friday afternoon, Feb. 27. While to a certain extent the young pianist lived up to the splendid impression of certain of his earlier recitals, he is still, to judge by that afternoon's work, a long way from the Tipperary of his former achievements.

The opening number, Brahms's Ballade, "Edward," was interestingly, and the Chopin "Berceuse" daintily given, but in neither did he get below the surface. Schumann's "Toccata" revealed some of Mr. Donahue's technical reach, and an enviable one it is. But it was the MacDowell "Keltic" Sonata that brought out his best work. Here was some of the insight, the musicianship, the depth as well as much of the well-schooled work that one looks for in Mr. Donahue's recitals.

Three trifles followed: Ethel Leginska's bizarre "Gargoyles," interesting solely as a display of that composer-pianist's already fully acknowledged cleverness, and Carpenter's pretty "Little Dancer" and "Little Indian," both of the latter dedicated to Mr. Donahue. Liszt's "Forest Murmurs" and his "St. Francis Walking on the Waves" closed the program. The audience was small but sympathetic. C. P.

MAXIMILIAN ROSE SCORES

Young Violinist Shows Admirable Gifts in Carnegie Hall

"Deliver me from my friends" might well have been the cry of Maximilian Rose, the young Russian violinist, who gave a recital at Carnegie Hall on Sunday evening, Feb. 29. For, not waiting even for the finish of cadenza or concerto, they showered on the youthful musician an amount of applause that would have been overmuch for a combination of Kubelik, Joachim and Paganini.

At that, Mr. Rose's playing was really worthy of high praise. Musicianly, serious, with a good tone and a better technique, he is a player whom it will give pleasure to hear again. He took on two of the "warhorse" pieces, Tartini's Sonata in G Minor, and Mendelssohn's Concerto in E Minor, and played both admirably. The *Andante* of the latter was beautifully delivered, nor was it over-sentimentalized. His intonation occasionally invited criticism in the *Allegretto*, which he nevertheless played with good taste, and the *Allegro* was given with fine spirit and excellent technique. The violinist's good rhythmic sense

was pleasingly obvious in a Mss. Valse by Joseph, which was repeated. Also redemanded was the Rimsky-Korsakoff "Hebrew Love Song," in which the player became a trifle over-sentimental. The Mozart-Kreisler "Rondo" was a thing of grace and beauty; and with the Wieniawski "Faust Fantasie" made an effective ending. C. P.

EMILY GRESSER HAS THE AID OF HAROLD BAUER

Young Violinist and Piano Master Are Collaborators in Franck Work in Aeolian Hall

Whether or not it is wise for the young artist to be associated programmatically with the matured and "arrived" product once more came into question at Emily Gresser's recital at Aeolian Hall on Feb. 26, when the charming girl violinist who frequently figures on Yvette Guilbert's programs gave the Franck Sonata, "with the kind assistance of Mr. Harold Bauer." That Mr. Bauer's part of the program was discharged with the fullest regard not only for the Belgian master's demands on piano technique, but also with intellectual comprehension of the sweep of the thing, goes without saying. Emotionally, Mr. Bauer appeared to be keying himself down to his young associate, who brought thoughtful and conscientious endeavor to her interpretation of the violin's measures, but who scarcely measured up either to its emotional or entirely to its intellectual demands. Miss Gresser's tone was not oversweet, her intonation fair, and her execution in general praiseworthy in many respects. Her undoubted talent was shown more freely in the shorter numbers, notably the last group, which she played with more assurance and with the best intonation that she displayed in any part of the program.

In the second Bach Concerto she had the assistance of an excellent string quartet, and the entire performance was enjoyable. The Vitali "Chaconne" was played to a MS. piano accompaniment written by Rosario Scalero, whose modernizing of these ancient themes resulted unattractively to those who love the archaic unalloyed.

The "Danza Napolitane" of Scalero, in MS. headed the last group; Rimsky-Korsakoff's "Hymn to the Sun" from "Coq d'Or," arranged for violin by Sam Franko, followed; and Joachim's setting of Brahms's Fourth Hungarian Dance closed the program, which was applauded cordially throughout. Maurice Eisner afforded excellent accompaniments, like the artist that he is; and Yvette Guilbert, sitting next Richard Hageman, beamed down on her protégé from a box. C. P.

HEAR INSTITUTE PUPILS

Seventh Annual Concert Presented by Damrosch Students at Aeolian Hall

The seventh annual concert of the pupils of the Institute of Musical Art was given at Aeolian Hall on the evening of Feb. 23, under the able leadership of Frank Damrosch. The program opened with Mozart's "Jupiter" Symphony, given by the orchestra of the Institute, and played in fine style. The players did their best work in the first two movements of this work. Margaret Dreyer, pianist, gave the "Africa" fantasy for piano and orchestra, by Saint-Saëns, commendably. Then followed Bruch's "Jubilate, Amen," which Lillian Gustafson, with the assistance of the orchestra and chorus, sang admirably.

The honors of the evening were divided equally between Bianca del Vecchio, pianist, and Joseph Fuchs, violinist, not, of course, excepting Mr. Damrosch, whose excellent leadership was obviously appreciated by the large audience. Miss Del Vecchio gave an interpretation of the first movement of Rubinstein's Concerto in D Minor, in a manner bordering on brilliancy. She received a rousing ovation. The Saint-Saëns Concerto in B Minor was the offering of Mr. Fuchs. His playing of it was thoroughly enjoyable. A broad full tone, fluent technique and good bowing are praiseworthy features of his playing. Wagner's Prelude to "The Mastersingers," was the admirably performed closing number. L. S.

Charles Haubiel, pianist and composer, who served a year and a half in France as lieutenant in the Field Artillery, has recently had several of his piano compositions accepted by Schirmer for publication, and the Los Angeles Symphony is playing some of his orchestra works this season.

GANZ IS GUEST SOLOIST AT THE METROPOLITAN

Mme. Sundelius and Margaret Romaine Enchant Sunday Audience—Hageman Conducts

Rudolph Ganz was the visiting artist at the Sunday night concert of the Metropolitan Opera House. His playing of the Grieg Concerto in A Minor was a distinctive performance. With the sympathetic accompaniment of the Metropolitan forces under the able baton of Richard Hageman, he made of it a brilliant exhibition tempered with a nice calculation of values. The puissance of his phrasing, the logical, well-considered development of the theme, and the smoothness of his legato were striking. The applause was stormy and an encore was given. A group of Liszt was his offering later in the evening, The "Petarcarca Sonnet," and E Flat Polonaise, which closed the program.

Mme. Marie Sundelius, was in fine voice. The Ballatella from "Pagliacci" was very excellently sung. She received great applause, and was equally delightful in her two encores. Margaret Romaine's sparkling interpretation of "The Jewel Song" from "Faust" also won enthusiastic and prolonged applause.

Two novelties were features. One was a "Jewish Rhapsody," by Adolph Fink, the other, an arrangement of Poe's "The Bells," for a single voice with cello, piano and harp obbligato, by Alida Brittain which Louis D'Angelo, baritone, sang.

Mr. Fink was brought forward after his work was performed, and there was an ovation for both himself and Mr. Hageman. This "Rhapsody" is an improvisation on themes of Jewish folk-songs, and is melodious and captivating. The orchestra also played Goldmark's Overture, "In Spring Time," admirably. Mr. Hageman's conducting throughout the evening was praiseworthy, his thorough musicianship and control of his players being always evident. L. S.

Hofmann Draws Huge Audience in Rock Island, Ill.

ROCK ISLAND, Feb. 27.—Joseph Hofmann's Concert at Augustana Gymnasium in Rock Island was one of the famous Hofmann nights when nearly 3000 persons greeted the great pianist. Mr. Hofmann's artistry grows year by year, his interpretations more satisfying. E. W.

Passed Away

A. S. Hyde

Arthur Sewall Hyde, organist and choirmaster of St. Bartholomew's Protestant Church, New York, and captain in the Eighteenth Infantry, A. E. F., died on Feb. 25 at St. Luke's Hospital, New York, after a two weeks' illness of pneumonia. He was one of the best known organists in New York and was known also in Boston, where for eight years he had been organist at Emanuel Church. Captain Hyde had also been conductor of choral societies in Boston and Maine, and was a trustee of the Institute of Musical Art in New York.

Gregory Kannerstein

PHILADELPHIA, Feb. 24.—Gregory Kannerstein, a well-known composer and pianist of this city, died at his home in West Philadelphia yesterday. He was thirty-six years old. The cause of death was pneumonia. Mr. Kannerstein was an instructor in the Zeckwer-Hahn Musical Academy. The most widely known of his compositions in the larger forms was the "Symphony of Death," which was scheduled for performance this season by the Philadelphia Orchestra. He had composed other orchestral numbers and many piano pieces. W. R. M.

Anna A. Chapin

Anna Alice Chapin, writer in various fields, who collaborated with Glen MacDonough in the libretto of "Babes in Toyland," and who wrote besides several books on musical topics, died in her fortieth year on Feb. 27 in New York.

Thomas L. Allen

Thomas L. Allen, thirty-seven years old, a short-story writer and concert singer, died on Feb. 25 at his New York home.

FRENCH COMPOSERS TO GREET DAMROSCH

George Engles, Manager of New York Symphony, Discloses Plans for European Tour

Georges Engles, manager of the New York Symphony Society, who has just returned to New York after completing a tour of Europe, where he made arrangements for the reception of the American players, said on Saturday last that everything is ready for the tour. "Our orchestra," he said, "will give concerts in Monte Carlo and the principal cities of England, France, Italy, Belgium and Holland."

"Everywhere," Mr Engles said, "I found the greatest interest in our visit because this will be the first time that an American symphony orchestra has played in Europe. We are going over at the official invitations of the governments who came to know us during the war through the work in France of our distinguished conductor, Walter Damrosch."

"Americans will recall that it was Dr. Damrosch who, by invitation of General Pershing, organized the famous school for bandmasters at Chaumont, the American headquarters in France. Nothing, perhaps, did more to raise the standard of music in the bands of the American Expeditionary Force than the training at this school. Its fame spread quickly through France and into the neighboring countries, and its chief, Damrosch, already widely known in the world of music, became a familiar figure with soldiers of the Allied armies."

In France, the committee on the reception of the Americans is headed by the names of Saint-Saëns, Delibes, Fauré, Widor, Rabaud, Paul Dukas, Messager, Ravel, Chevillard, Rhene-Baton, Charpentier and Paladilhé, and includes other famous musicians. On the executive committee are Casadesus, Mlle. Boulanger (sister of Lili Boulanger, the lamented young woman composer) and Robert Broussel. The Belgian concert itinerary will include Antwerp, Ghent and Liege as well as Brussels, where the famous Theatre de la Monnaie will be at their disposal. Brand Whitlock is one of the members of the committee for arrangements. Mr. Engles did not visit France, but conferred with the Count San Martino in Paris, and is assured that every facility will be afforded the Americans in Italy, as elsewhere. The president of the Santa Cecilia Academy, Alfred Carloti, heads the Italian committee.

A tour through Alsace will cover Strassburg, Metz and Nancy; in Holland the orchestra will visit The Hague and Amsterdam.

Four concerts will be given in Queen's Hall, London, and a final one in the Albert Hall, when Jascha Heifetz will be soloist. Sir Edward Elgar and Sir Edward German, the composers, are among the members of the committee on arrangements. The Lord Mayor, Sir Alfred Cooper, will also be on the committee, and has invited the orchestra to lunch at the Mansion House.

"Altogether," says Mr. Engles, "the American visitors seem likely to be killed with kindness. I doubt whether they could begin to accept the invitations that have already been showered upon them."

Will Revive Syracuse May Festival

SYRACUSE, N. Y., March 3.—The Syracuse Music Festival is being revived this season on an elaborate scale, and plans are well developed for presentation of the event in the new, spacious Keith Theater, on May 10, 11 and 12. The Chicago Symphony is engaged for the five

Popular Play Derives Its Name From a Song

"Smilin' Through," With Jane Cowl as Star, Centers About a Ballad of the Same Title Composed by Arthur A. Penn

ONE of the most famous of plays of recent times had in it a famous song, "Sweet Alice, Ben Bolt." That was Du Maurier's "Trilby," which our mothers and fathers considered modern. That was the song which the heroine sang under the spell of the wicked Svengali. To-day plays are built less frequently on songs, to be sure. But occasionally we have one, which not only features a song in it, but which has the closest kind of association with a musical composition.

This year the play in which Jane Cowl has been starring in New York, "Smilin' Through," is in several ways linked with the successful song of the same name by Arthur A. Penn, which has been sung by celebrated artists like Reinald Werrenrath, Thomas Chalmers, Frederick Gunster and others for the last year and is on their programs to-day.

Miss Cowl's play was half written when it was found that the story required that the star sing a snatch of some suitable song several times in the play, when the situation called for it. Just about that time a copy of the Penn song came into Miss Cowl's hands. She liked it immediately and suggested that it was the song for the play. So much was she pleased with the song that she had a good deal of the play changed to follow the story of the song's text. And to cap things, when the play was produced it had its title from the name of the song. It goes without saying that

performances, and among the soloists are: Titta Ruffo, Rosa Raisa, Edward Johnson, Lenora Sparkes, Sue Harvard, Trimonti, harpist, and Louis Baker Phillips, pianist. The Festival Chorus, including the Syracuse University Chorus, under Howard Lyman, and the School Children's Chorus under John J. Raleigh, will be important features. The American composer, William Berwald, whom Syracuse has long claimed as her own, will be honored by the presentation at the Festival of his choral settings, "Break, Break, Break" (Tennyson), and "Spring," both dedicated to the University Chorus. Dr. Berwald's "Dramatic Overture" for orchestra will also be played under the baton of Frederick Stock.

MANY HEAR Hylan Concert

Five Artists and Police Band Participate in the Program

Another of Mayor Hylan's Municipal Concerts (featuring five artists) and one in which the New York Police Band played no small part, attracted a large audience to the DeWitt Clinton High School on the evening of Feb. 27. The soloists were Alma Clayburgh, soprano; Vera Barstow, violinist; Philip Gordon, pianist; Patrolman H. H. Escher, clarinetist, and Sam Stern, baritone. Mr. Gordon played the Gluck-Brahms "Gavotte," MacDowell's "Witches Dance," Liszt's "Etude de Concert" and Twelfth Rhapsody in musicianly fashion. Miss Clayburgh, accompanied by Maurice Eisner, sang an aria from "Manon Lescaut" and numbers by Rogers and Rachmaninoff to good effect. Vera Barstow played only one number of her group of three, namely, Saint-Saëns' "Rondo Capriccioso" which was given in artistic style. Betty Schulein gave adequate piano support for this number, and also proved an efficient accompanist for

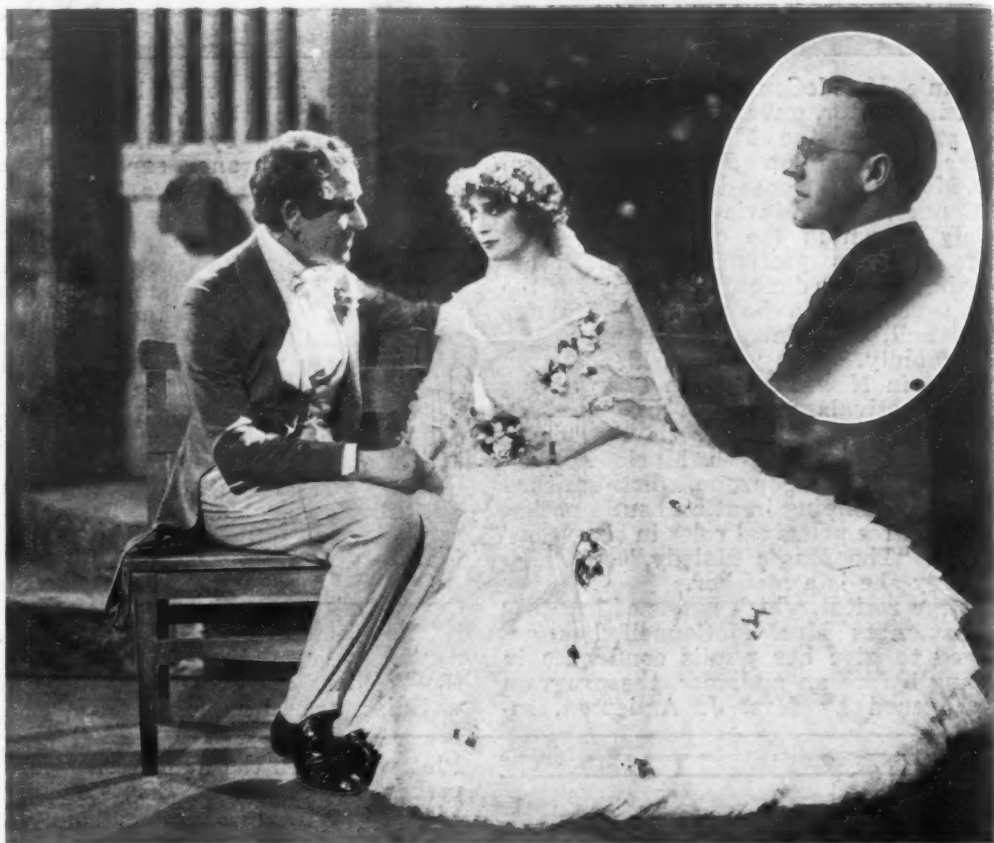


Photo by "Abbe"

Jane Cowl and Henry Stephenson in the Successful Play "Smilin' Through," Now Running in New York. The Inset Shows Arthur A. Penn, Composer of the Song, from Which the Play Got Its Name.

Miss Cowl is very musical; she did considerable singing before she won fame as an actress. In the play the song is sung once, the poem recited twice, and is played several times in addition.

Another play now being produced in New York, in which Mr. Penn's music plays a part, is "The Cat Bird," in which John Drew is appearing. In this play

the second act is placed at a summer hotel and opens on a concert. The famous tenor, about whom they have been talking in the first act, is singing Mr. Penn's "The Magic of Your Eyes." The song is sung in its entirety and during the interval between the second and third acts the orchestra plays the song as an intermezzo.

Mr. Stern who sang songs of Martin, Spross and Mana-Zucca. Patrolman Escher, also, showed himself an excellent clarinetist, and the band played five numbers. J. A. S.

TRIO OF ARTISTS IN BENEFIT

Langenhan, Shomer-Rothenberg and De Zanco Aid Orphan Asylum

Christine Langenhan, soprano; Serge de Zanco, tenor, and Mme. Shomer-Rothenberg, interpreter of Jewish folk songs, were the contributing artists in a gala program given at the Seventy-first Regiment Armory Building on Feb. 28 in aid of the Israel Orphan Asylum.

In a group of three folk songs, Mme. Shomer-Rothenberg opened the program, giving intimate and forceful interpretations of "Der Bolgola," arranged by Saslavsky; "Nit Kein Gebetena" by Brounoff, and the "Eili Eili" of Kurt Schindler's arrangement. Much enthusiasm greeted the close of her numbers from an audience which crowded the huge building.

Serge de Zanco and Mme. Langenhan, both of whom appeared by courtesy of Hugo Boucek, offered together the duet from "Faust," as well as individual groups. Mr. De Zanco's solo offering was a dramatic and impressively sung interpretation of an Aria from "Romeo and Juliet." Mme. Langenhan, besides an Aria from "Giacconda," gave a group of songs sung with admirable grace and vocal power, and including Tchaikovsky's

"So Soon Forgotten," Gretchaninoff's lovely "Lullaby," Massenet's "Elegie," Grey's "In the Afterglow," La Forge's "Song of the Open," and ending with Mana-Zucca's "Eachem." Sophie Sonina gave helpful support at the piano to Mme. Rothenberg, while Claude Gotthelf lent his usual assistance to the other artists. An audience which filled to capacity the armory building overlooked the inadequate acoustics and gave sympathetic response to the fine efforts of the artists. M. G.

Sioux City Municipal Orchestra Begins Series of Concerts

SIoux CITY, IOWA, Feb. 20.—The Sioux City Municipal Symphony has begun its season of bi-monthly concerts, with Oliver Guy Magee as conductor. Two successful concerts have been already given. The next one will be given next Sunday, the series continuing on alternate Sundays throughout the season. The soloist for the first concert was Carl Norbomm, baritone, with O. A. Morse at the piano. At the second concert, Laverne Sigmond, tenor, who has recently moved to Sioux City from Minneapolis was the soloist. F. E. P.

Maurice Dambois, after fulfilling private engagements in Philadelphia, he will sail for Europe where he has already been booked for several appearances in England and Belgium. Next season will again find the 'cellist in America, where already a coast-to-coast tour is in preparation.

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